CATALOGUE

OF THE

ART AND LITERARY PROPERTY

COLLECTED BY THE LATE

HENRY G. MARQUAND

EDITED BY THOMAS E. KIRBY

THE ENTIRE COLLECTION TO BE SOLD AT UNRESTRICTED PUBLIC SALE BEGINNING JANUARY TWENTY-THIRD, 1903, BY ORDER OF THE EXECUTORS, UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

NEW YORK

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SALE AT MENDELSSOHN HALL
ON THE EVENING OF FRIDAY, JANUARY 23RD, 1903

AND CONTINUING

AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS OF JANUARY 24TH, 26TH, 27TH, 28TH, 29TH, 30TH, AND 31ST, AND EVENINGS OF JANUARY 28TH, 29TH, AND 30TH.

THE

HENRY G. MARQUAND COLLECTION

ON VIEW DAY AND EVENING
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK, FROM WEDNESDAY, JANUARY 14TH, UNTIL THE DAY OF SALE, INCLUSIVE

INTRODUCTORY

The Marquand Collection of works of art was beyond measure attractive to the enthusiastic student, because of its variety, and also because of the certainty one felt that each piece was the finest, or very nearly the finest, piece obtainable. It is the student of art to whom it appealed. An archæologist, a historian, might find his needs better served in one of those private collections where a single aim is followed exclusively; but for him who longed for the European wealth and abundance of sensations, and who hardly expected to find them in America, Henry Gurdon Marquand's house was a comforting place to visit. He bought like an Italian prince of the Renaissance. He collected for his own delight and for the enjoyment and instruction of his many friends. A noble Van Dyck portrait appealed to him, and so did a Persian vase. He was the most eager purchaser of a single newly found gem of antique art; he would chase the elusive thing with more energy than another, and therefore he secured the prize. He felt also the impossibility of understanding a branch of art, or a special manufacture, or mode of design, without having many pieces to represent and to explain it, and so he bought largely along some chosen lines. At one period he found that the ancient enamels of Limoges were growing rare, and he perceived that, rare and costly then, they would soon be unattainable, and he bought much and wisely in that direction. On the other hand, he saw that the Hispano-Moresque dishes, which had never been especially sought for, and which had not reached very high prices twenty years ago, were as important and as suggestive works of industrial art as what was more eagerly pursued and more extravagant in price, and he brought together a great collection of those platters.

Still, in the line of princely buying, the adornment of his house was not lost sight of. The pieces brought together were, indeed, not always of that character that they would make a large room more splendid. Many of them were delicate little objects for the cabinet. You cannot adorn a room with

Japanese lacquers of price, because they are small; because their forms are simple and square; because their color is never vivid; because, moreover, they must be kept shut up, or their beauty will soon be marred. Persian glass, too, more fantastic in form and less translucent than even the most decorative glass of Europe, is still matter for the wall-case. But tapestries have for their very object the adornment of high-walled and stately apartments, and the walls of the great hall were hidden by tapestries of choice. Persian and Spanish tiles were especially devised and made to glow upon the wall, and, accordingly, one room of the principal suite was lined with them, making it a quasi-Moorish room; while other such tiles, set in large frames, adorned the halls and the stairway. Chinese porcelain, and particularly that which is of solid color, in which each beaker, each bottle, each *potiche*, is a graceful form, wrought, as it appears, in solid blue or in changeable green, is exceptionally decorative, and if used with perfect good taste is, perhaps, more immediately effective in the adornment of a room than are any other work of man. Levantine and Persian rugs are as decorative as European tapestry, and even more splendid in color; and the collection of such rugs deserves, and has received, minute analysis and description in this catalogue. Italian *Cassoni* are the most ornamental pieces of furniture known, and here were several magnificent specimens of the best period. The grave and majestic painting of the seventeenth century, framed in the stately way which the first owners of the pictures knew and loved, is, of course, the most decorative of all decorations; and there were such paintings, and their framing, as well as noble canvases of the eighteenth century. And, finally—because this enumeration cannot be continued forever, or as long as the varieties of this noble collection hold out—modern painting of decorative significance was used in the furnishings of such stately rooms as the drawing-room, where Sir Alma-Tadema and Lord Leighton gave a classical turn to their decorative compositions, to harmonize with the Greek vases and terra-cotta groups, and the Græco Roman marbles.

The consequence is that the separate rooms of the house at Madison Avenue and Sixty-eighth Street were marvels of splendid variety, differing in nothing from the palace interiors which we dream of as existing in the great times of creative art, except in the more moderate size of the apartments, and the resulting effect of brilliant confusion, which the eye could resolve, little by

little, into its coherent parts. It was not really confusion; it was profusion. The splendor of one rich work of art need never do harm to the tranquil sweetness of another. He must be a far less sagacious student of art than was the owner of these treasures, if it be ever found in his beloved rooms that there is too much of anything, no matter how much there may be.

RUSSELL STURGIS.

The Catalogue has been compiled and the descriptions furnished by the gentlemen whose names are given below:

Mr. Charles H. Caffin has catalogued the Paintings and the Tapestries; Mr. Tozo Takayanagi, the Japanese Pottery and Lacquers; Mr. John K. Mumford, the Oriental Rugs; Mr. Roger Riordan, the Limoges Enamels; Greek, Roman, and other Glass; Greek Ceramics, and Work in Metals; Dr. George N. Olcott, Columbia University, the Intaglios and Gems; Mr. FitzRoy Carrington (Frederick Keppell & Co.), the Engravings and Etchings; and Mr. J. O. Wright, the Books. The translations are by Professor Richard J. H. Gottheil and Professor Abraham Yohannan, of Columbia University. The Cover Design of the De Luxe Catalogue is by Mr. B. Goodhue, Architect, of Boston.

CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

ORDER OF SALE

ON FRIDAY EVENING, JANUARY 23RD, 1903

AT MENDELSSOHN HALL, Fortieth Street, East of Broadway, beginning promptly at 8.30 o'clock. THE VALUABLE PAINTINGS AND WATER COLORS. Catalogue Nos. 1 to 93, inclusive.

SATURDAY AFTERNOON, JANUARY 24TH

AT THE AMERICAN ART GALLERIES, Madison Square South, beginning promptly at 3 o'clock. ANTIQUE CHINESE PORCELAINS. Catalogue Nos. 101 to 255, inclusive.

MONDAY AFTERNOON, JANUARY 26TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 3 o'clock. ANTIQUE CHINESE PORCELAINS AND JAPANESE LACQUERS. Catalogue Nos. 256 to 416, inclusive.

TUESDAY AFTERNOON, JANUARY 27TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 3 o'clock. TEA JARS AND BOWLS, ANTIQUE JAPANESE AND CHINESE POTTERY AND BRONZES. Catalogue Nos. 417 to 638, inclusive.

WEDNESDAY AFTERNOON, JANUARY 28TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 3 o'clock. CABINET OBJECTS, NETSUKES, EUROPEAN CERAMICS, AND ANTIQUE SILVER. Catalogue Nos. 639 to 816, inclusive.

WEDNESDAY EVENING, JANUARY 28TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 8 o'clock. RARE MEZZOTINTS AND ETCHINGS. Catalogue Nos. 1407 to 1504, inclusive.

THURSDAY AFTERNOON, JANUARY 29TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 3 o'clock. ANTIQUE GREEK, ROMAN, PERSIAN, SPANISH, VENETIAN, FRENCH, AND OTHER GLASS; LA FARGE MOSAIC GLASS PANEL; ANTIQUE GREEK CERAMICS, TERRA-COTTA STATUETTES, AND OTHER ANTIQUITIES; ANTIQUE PERSIAN, DAMASCUS, AND RHODIAN WARES. Catalogue Nos. 817 to 1032, inclusive.

THURSDAY EVENING, JANUARY 29TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 8 o'clock. FINE ART AND OTHER BOOKS. Catalogue Nos. 1505 to 1822, inclusive.

FRIDAY AFTERNOON, JANUARY 30TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 3 o'clock. BRONZES AND OTHER METAL WORK; EXTRAORDINARY LIMOGES AND OTHER ENAMELS: INTAGLIOS AND OTHER GEMS, SNUFF-BOXES, AND WATCHES; RARE AND BEAUTIFUL ANTIQUE TILES; HISPANO-MORESQUE AND OTHER PLAQUES; REMARKABLY FINE DELLA ROBBIA TERRA-COTTAS; ANTIQUE ROMAN MOSAIC, MARBLE STATUARY, AND OTHER OBJECTS. Catalogue Nos. 1033 to 1214, inclusive.

FRIDAY EVENING, JANUARY 30TH

AT THE AMERICAN ART GALLERIES, beginning promptly at 8 o'clock. FINE ART AND OTHER BOOKS. Catalogue Nos. 1823 to 2154, inclusive.

SATURDAY AFTERNOON, JANUARY 31ST

AT THE AMERICAN ART GALLERIES, beginning promptly at 2.30 o'clock, *concluding sale*. EXTRAORDINARY ANTIQUE ORIENTAL RUGS; GRAND GOBELINS, FLEMISH, RENAISSANCE, AND PORTUGUESE TAPESTRIES; ANTIQUE EMBROIDERIES AND TEXTILES; THE FAMOUS "ALMA-TADEMA PIANO"; ARTISTIC ANTIQUE AND MODERN FURNITURE, DRAPERIES, AND MISCELLANEOUS OBJECTS. Catalogue Nos. 1225 to 1406, inclusive.

BIOGRAPHICAL NOTES AND INDEX

ABBEY (Edwin Austin), N.A., R.A.

Born in Philadelphia, 1852. After completing the course at the Pennsylvania Academy he accepted an engagement with the publishing house of Harper & Brothers. His drawings in illustration of Herrick's poems and of the old English comedies established at once the charm and originality of his method in black and white, and were followed by a series of Shakespearean drawings. Visiting England in 1883 in search of material for these drawings, he took up his abode there, and has for many years resided at Fairford Hall in Oxfordshire. His skill in water colors is remarkable; and when he turned his attention to oil painting he speedily won recognition in that medium also. His favorite subjects have been drawn from old English and Italian sources, especially from Shakespeare, and he is to-day the foremost painter of historical subjects among English-speaking artists. The Trustees of the Boston Library awarded him a commission for the decoration of the Delivery Room, in which he has commemorated scenes from the Legend of the Holy Grail, and, more recently, he received an appointment from the King of England to paint the picture of the Coronation ceremony.

22 — Mariana : Measure for Measure

ADAN (Louis Émile)

Born in Paris, 1839. A pupil of Picot and Cabanel at the École des Beaux Arts. Gold medal at the Exposition Universelle of 1889.

53 — Out for a Walk

ALMA-TADEMA (Laura)

Wife of Sir Laurence Alma-Tadema, née Miss Laura Epps.

46 — In Good Hands

ALMA-TADEMA (Sir Laurence), R.A.

Born at Dronryp, Friesland, 1836. He was educated at the gymnasium of Leeuwarden, where he conceived a passion for Egyptian and Græco-Roman archæology. Later he entered the Antwerp Academy, and also studied under Baron Leys. He began to exhibit at the Royal Academy in 1865, and five years later married Miss Laura Epps, an English lady, moved to London, and built himself a noble Pompeian house in St. John's Wood. He is an officer of the Legion and a member of the Academies of Amsterdam, Munich, Berlin, Stockholm, Vienna, and Madrid. He was elected a Royal Academician in 1879. No modern painter has a profounder knowledge of the form and fashion of the antique world, or has reproduced it with more charm of verisimilitude.

45 — "Amo te, ama me"

88 — A Reading from Homer

BARILLOT (Léon)

Born at Montigny-les-Metz, Lorraine, France, 1844. A pupil of Bonnat, he won the gold medal at the Exposition Universelle of 1889, the Grand Prix *at the Exposition Universelle at Lyons in 1895, and is represented in the Luxembourg and many of the museums in France.*

62 — Cows Drinking

BECKWITH (J. Carroll), N.A.

Born at Hannibal, Missouri, 1852. A pupil of Carolus Duran and of the École des Beaux Arts, he first made his reputation in this country by a figure subject, "The Christian Martyr," exhibited in the National Academy in 1881, and has since obtained distinction as a portrait painter.

77 — A Summer Evening

BENSON (Eugene), A.N.A.

Born at Hyde Park, New York, 1839. At first a pupil of the National Academy, and of J. H. Wright, he later studied in Paris and Venice. He has made long stays in Italy, painting particularly in Florence, Venice, and Rome.

65 — At Biri Grande

BLASHFIELD (Edwin Howland), N.A.

Born in New York, 1848. Visiting Europe in 1867, he studied with Bonnat, and remained abroad eleven years, spending a considerable time in Italy. His work has included figure subjects and mural decoration. In the latter metier he executed some panels as far back as 1884, received a commission at the Chicago World's Fair, and since that date has been steadily employed upon important works in public buildings and private houses.

82 — The Sculptor's Model

BODMER (Karl)

Born in Zurich, Switzerland, 1805. A pupil of Cornu, he devoted himself to landscapes, and particularly to wooded ones. In company with Prince Von Neuwied he visited America. He was awarded the Ribbon of the Legion in 1876.

47 — A Pool in the Forest

BOUGHTON (George H.), N.A., A.R.A.

Born near Norwich, England, 1834. He was brought, when three years old, to the United States, the family settling at Albany, N. Y. As a boy he taught himself to draw and paint, and in 1853 was able to make a sketching tour through the English Lake country, Scotland, and Ireland. In 1858 he moved from Albany to New York, and two years later went to Paris, where he enjoyed the friendship of Édouard Frère. Since 1861 he has made his home in London, where, in the Royal Academy Exhibition of 1863, he made his first notable success with "Through the Fields" and "The Hop-Pickers Returning." He has shown a partiality for subjects derived from the early days of the American colonies, and these have won him an enviable reputation on both sides of the Atlantic.

68 — Black-eyed Susan

84 — The Cronies

86 — Marvell's Last Visit to Milton

93 — A Golden Afternoon, Luccombe Chine, Isle of Wight

CAIN (Georges Jules Auguste)

Born in Paris, 1856. A pupil of Cabanel and Détaille, he gained a bronze medal at the Exposition Universelle of 1889, and has collaborated in all the great illustrated journals of Paris, and has illustrated several books.

51 — His Eminence

CHURCH (F. S.), N.A.

Born at Grand Rapids, Michigan, 1842. He first studied at the Chicago School of Art, and later at the School of the National Academy; but his theory and practice of color, like the fanciful treatment of animals which provided him with subject, are thoroughly original. He is a member of the National Academy, of the American Water-Color Society, and of the New York Etching Club.

71 — The Enchantress

COLE (Thomas), N.A.

Born at Bolton-le-Moor, England, 1801. He came with his family to the United States when he was eighteen years old, and settled in Ohio. Here he learned the rudiments of painting from a portrait painter named Stein, and, after studying nature under great difficulties, made his way to New York in 1825, bringing himself gradually into notice by his pictures of the Hudson. He made several visits to England, France, and Italy, and his pictures were as much appreciated in the first-named country as in that of his adoption. Especially popular were his two series of allegorical pictures, "The Course of Empire" and "The Voyage of Life." He died near Catskill, New York, in 1848.

81 — A Roman Aqueduct

COLEMAN (Charles Caryll), A.N.A.

Born at Buffalo, New York, 1840. He visited Europe in 1859, and again in 1866, since which date he has resided abroad, having a studio in London for some time, and then settling in the Island of Capri.

74 — A Capri Meadow

75 — A Scene in Capri

COLMAN (Samuel), N.A.

Born in Portland, Maine, 1832. With some assistance from A. B. Durand his early training was self-acquired. In 1860, after being elected an Associate of the National Academy, he set out for two years' study in Paris and Spain. Again, in 1871, he made an extensive tour of study in Europe and North America. In 1866 he was elected first president of the American Water-Color Society, a position which he held for five successive terms.

18—Grand Cañon of the Colorado

CONSTABLE (John), R.A.

Born in 1776, at East Bergholt, Sussex, fourteen miles from the birthplace of Gainsborough. Son of a well-to-do miller, he was destined for the Church, but preferred the occupation of his father, meanwhile receiving instruction in drawing from a certain Dunthorne, who gave his instruction always in the open air. Finally deciding to be a painter, he entered the Academy schools at the age of twenty-four, and exhibited his first picture two years later. He studied the works of Ruysdael in the National Gallery, from which he came to the conclusion that London could help him little in his art, and that it was nature which he must study, and particularly nature along the banks of his native Stour, which in after years he averred had made his desire to be a painter. He set himself right in the midst of green landscape, and was the first to remove every kind of adaptation and arbitrary arrangement in composition, and to paint not only what he saw, but in such a way as to convey the impression of how *he saw it. Especially did he advance the study of light and air, and for the first time the atmosphere moves and has its being in painted landscape. He was ahead of his time, anticipating the triumphs of the painters of Barbizon, on whom his influence was undeniable. He was happily married, and a legacy to his wife, sufficient for their modest needs, enabled him to work, as he said, for the future. He was elected to the Royal Academy in 1837. His faith in the judgment of posterity has been abundantly justified, and he is now recognized as the first and one of the foremost masters of the* paysage intime.

35—Dedham Vale

COROT (Jean Baptiste Camille)

Born in Paris, 1796. The son of a court modiste, Corot was destined for trade, but at length was permitted to study art by his father, who allowed him an annuity of twelve hundred francs. From the studio of Michallon he passed to that of Bertin,

with whom he also made his first visit to Italy. With figure subjects and landscape in the classical manner he made his entrance at the Salon and obtained sundry honors. In 1843, however, after his return from his third visit to Italy, he came under the influence of Rousseau and was led by him to recognize the beauty of the French landscape. Though nearly fifty, he set to work as a student, and during the next eight years gradually reached that style of delicate truth to nature and of exquisite poetry, in which he is unapproachable. Twenty-five years were still in store for him, and during these he produced his masterpieces. Devoted to music and to his friends, Père Corot retained his youth to the end, which came peacefully in 1875.

37 — Classic Landscape

COX (Kenyon), N.A.

Born at Warren, Ohio, 1856. After studying at Cincinnati, he proceeded to the schools of the Pennsylvania Academy, whence he advanced to the studios of Carolus Duran and Gérôme. His stay in Europe extended from 1877 to 1882, when he returned to New York, where he has been actively engaged as a teacher and painter and in literary work dealing with artistic subjects.

79 — On the Edge of the Brook

CROME (John), ("Old Crome")

Born at Norwich, 1769. The son of a journeyman weaver, he was in due course apprenticed to a coach painter. His spare time was spent in drawing the scenery around his native city, and after the expiration of his apprenticeship he determined to be a painter. He eked out his scanty resources by giving lessons in drawing and painting. In 1805 he founded the Norwich School of Art, of which Vincent, Stark, and Cotman were the other leading representatives. In later life he visited Paris and studied with eagerness the Dutch landscapes in the Louvre. Hobbema was his idol, and his own work is a direct and exact realism, pictorially arranged in a harmony of brown tones under the influence of the Dutch. He painted with extraordinary skill, and had a special fondness for the oak. He died in the city where he had spent his whole life, in 1821.

27 — Landscape with Cottage

33 — Old Mill on the Yare

38 — The Porlington Oak

DECAMPS (Alexandre Gabriel)

Born in Paris, 1803. *At first a pupil of David and Ingres, he freed himself from classic principles of style and from imitation of the antique. As a boy he had spent several years upon a farm, and the love of nature was strong within him. In* 1827 *he accompanied Garneray, a marine painter, to Constantinople and Asia Minor, and his journey proved a voyage of discovery for French painting. He dared to paint what he saw, and saw everything through the vision of a true painter, fascinated by color and light, and in a spirit of dreamy mystical poetry. His death occurred at Fontainebleau in* 1860.

41 — Landscape

44 — The Beggar

DESCHAMPS (Louis)

Born at Montélimar, France, 1846. *Pupil of Cabanel at the École des Beaux Arts, he has exhibited at the Salon since* 1875. *Represented in the Luxembourg. Bronze medal, Exposition Universelle,* 1889.

56 — An Appeal

DESGOFFE (Blaise Alexandre)

Born in Paris, 1830. *Pupil of Flandrin, and a most skilful delineator of objects of still life at near view, his subjects being finished with microscopic exactness.*

48 — Still Life

DÜTZSCHHOLD (Henri)

Born in Paris, 1841. *Landscape painter, pupil of Gérôme and Véron. Medal of the third class,* 1882.

63 — Ruins of a Roman Theatre

ELEY (May)

21 — Children and Puppy

ETTY (William), R.A.

Born at York in 1787. After serving apprenticeship to a printer in Hull, he visited an uncle in London, through whose generosity he was enabled to enter the Academy schools and to become a pupil of Lawrence. He persevered in the face of great difficulties, and finally, in 1811, had a picture accepted at the Royal Academy Exhibition. In 1822 he visited Italy, and in 1828 was elected a Royal Academician. He died unmarried, in 1849.

57 — The Toilet

FARNETZ (I.)

64 — A River Scene

FRANÇAIS (F. L.)

Born at Plombières (Vosges), 1814. Pupil of Gigoux and Corot. Received a medal of third class, 1841; first class, 1848, 1855, and 1867. Medal of honor, 1878; Legion of Honor, 1853, and was made an officer of the same, 1867.

60 — Landscape

FRÈRE (Édouard)

Born in Paris, 1819. He was a pupil of Paul Delaroche and of the École des Beaux Arts, but it was in retreat at the little village of Écouen that he gradually evolved for himself and the many students who sought his advice the style of genre painting that distinguishes him. It was founded upon the Dutch masters and influenced in feeling by Millet — simple scenes of peasant life, studied with affectionate intimacy, and represented with delicacy of tone and light; sometimes a little sentimental, but for the most part tenderly poetic. His pictures had a great vogue, and no little influence upon the course of genre painting in Europe. He died in 1886.

59 — Youthful Curiosity

FROMENT (Eugène)

Born in Paris, 1820. Pupil of Jollivet, Lecomte, and Amaury-Duval. Legion of Honor, 1863.

52 — A Spray of Loves

GAINSBOROUGH (Thomas), R.A.

Born at Sudbury, in Suffolk, 1727. He attended the local grammar school, but making small progress in learning, was placed with a goldsmith in London, who introduced him to Gravelot, an engraver. The latter instructed him in drawing, and obtained for him admission to the St. Martin's Lane Academy. After studying for three years he hired rooms in Hatton Gardens, and, while waiting for customers, executed a few small landscapes which he sold to the dealers. Meeting with no success in London, he returned to Sudbury in 1745, and married Mary Burr, who had an annuity of two hundred pounds. After living fifteen years in Ipswich, he moved to Bath, where his success as a portrait painter was pronounced. During the fourteen years of his stay in that city he contributed regularly to the Royal Academy exhibitions, so that when he migrated in 1784 to London and rented part of Schomburg House, Pall Mall, he was welcomed as the rival of Reynolds in portraiture and of Wilson in landscape. He was devoted to music and the simple delights of domestic life. In 1788, upon his deathbed, he sent for Sir Joshua. "We are all going to heaven," he whispered, "and Van Dyck is of the party." By his request he was buried in the churchyard at Kew.

23—Shepherd Boys

GIFFORD (R. Swain), N.A.

Born on the Island of Naushon, Massachusetts, 1840. In 1864 he studied in New Bedford under the marine painter, Albert van Beest, and two years later settled in New York, where he practised as a landscape painter and etcher. He made sketching tours in California and Oregon in 1869, and through Europe and North Africa in 1870, and again four years later. He was one of the founders of the American Water-Color Society in 1866, and is also a member of the British Society of Painter-Etchers.

66—A Newport Landscape

69—Rocky Farm, Newport

GOB (R.)

49—The Moon

HOPPNER (John), R.A.

Born in Whitechapel, London, 1759, of German descent. At first a chorister in the Chapel Royal, he studied art at the Academy schools, became an Associate of the Royal Academy in 1793, and a full member a few years later. Under the patronage of the Prince of Wales he rose rapidly as a fashionable portrait painter, and found a rival only in Lawrence. Basing his style upon that of Sir Joshua Reynolds, he maintained, notwithstanding, an originality of his own, and was particularly happy in his rendering of women and children. In 1803 he published "A Series of Portraits of Ladies of Rank and Fashion," engraved from his own paintings. His death occurred in 1810.

29 — Portrait of Young Shelley

31 — Portrait of Lady Almeria Carpenter

36 — Portrait of Mrs. Gwyn

JOHNSON (Eastman), N.A.

Born in Lovell, Maine, 1824. While quite young he executed portraits in crayon, and in 1845 was working at Washington, and later at Cambridge and Boston. In 1849 he went abroad and studied under Leutze at Düsseldorf, afterwards painting in Italy, Paris, and The Hague. Returning to New York, he was elected an Academician in 1860, and established his reputation both in portraiture and genre subjects, representing scenes in American life.

58 — The Dull Scholar

KEAJDER (A.)

72 — Flowers

KENSETT (John Frederick), N.A.

Born in Cheshire, Connecticut, March 22, 1818; died in New York, December 16, 1872. Landscape painter. After studying engraving under Daggett, he spent seven years abroad (1840–1847), painting in England, Rome, Naples, Switzerland, on the Rhine, and among the Italian lakes. First exhibited at Royal Academy, London, in 1845. Elected National Academician in New York in 1849. In 1859 he was appointed member of the commission to superintend the decoration of the Capitol at Washington.

87 — Windsor Castle

LEIGHTON (Sir Frederick, Bart.), P.R.A.

Born at Scarborough, England, 1830. When eleven years old he learned drawing in Rome under Francesco Meli, and later pursued his studies at the Academies of Berlin and Florence; under E. Steinle, Frankfort; at Brussels, and at the Louvre Life School in Paris. In 1855 he sent to the Royal Academy "The Procession of Cimabue," which was purchased by the Queen. After this success he resided for four years in Paris, studying part of the time under Ary Scheffer and sending pictures to the Royal Academy. He was elected an Associate in 1864, and an Academician in 1869; nine years later being knighted upon his election as President. In 1885 he was created a baronet. He travelled extensively, was a fine sculptor and musician, a linguist, and accomplished man of the world, and his studio at Kensington was filled with treasures of art. He died in 1896, and was buried in St. Paul's Cathedral.

90, 91, 92—A Mythological Triptych Illustrating Music

LORING (M.)

13—Schooner at Low Tide

MADRAZO (Raimundo de)

Born in Rome, 1841. First instructed by his father Federico, head of the Spanish Academy in Rome, he afterwards entered the École des Beaux Arts in Paris, and also studied under Léon Cogniet. In 1878 he was awarded a medal of the first class and the Ribbon of the Legion. A brother-in-law of Fortuny, he exhibits much of the latter's skill in scintillating color, and can lavish on his pictures a captivating rococo grace, or introduce with taste and deftness symphonic schemes of color, as in the "Girl in Red," exhibited at Munich in 1883, or in the "Pierrette" of the Exposition Universelle of 1889.

50—St. Elizabeth of Hungary

85—A Spanish Beauty

MARTIN (Henri Jean Guillaume)

Born at Toulouse, he became a pupil of Jean Paul Laurens. He received a medal of the first class, 1883, and a gold medal at the Exposition Universelle of 1889 and of 1900, and the Ribbon of the Legion in 1898.

76—Sunshine and Shadow

MENPES (Mortimer L.)

An English painter of remarkable versatility, who has travelled much and distinguished himself as an etcher, as well as in oil and water color.

1 — Treasure Trove

3 — Waiting for the Boats

MERSON (Luc Olivier)

Born at Paris, 1846. *A pupil of Pils at the École des Beaux Arts, he won the Grand* Prix de Rome *in* 1869. *He was awarded a gold medal at the Exposition Universelle of* 1889, *and since* 1892 *has been a member of the French Academy of the Fine Arts.*

80 — Diana

MILLET (Frank D.), N.A.

Born at Mattapoisett, Massachusetts, 1846. *He studied under Van Lerius and de Keyser at the Antwerp Academy, where he gained medals of honor in* 1872 *and* 1873. *He travelled and painted in Belgium, Italy, France, and Austria, and at the Expositions of* 1878 *and* 1900 *represented America on the Art Jury. He acted as war correspondent for a London daily during the Russo-Turkish War, and more recently filled a similar position for "Harper's Weekly" at Manila. For many years he has made his home in the little village of Broadway, in Worcestershire, England.*

2 — Roman Maiden

67 — A Knickerbocker Citizen

MOROT (Aimé Nicolas)

Born at Nancy, 1850. *Pupil of Cabanel at the École des Beaux Arts, he won the Grand* Prix de Rome *in* 1875; *Medal of Honor,* 1880; Grand Prix *at the Exposition Universelle,* 1889.

83 — When the World was Young

PARSONS (Alfred), a.r.a.

Born in Somersetshire, England, 1847. An exquisite draughtsman, he was for some time a contributor to "Harper's Magazine." With the exception of a visit paid to Japan he has painted chiefly in England.

7—Eton College

9—Tintern Abbey

20—An English Landscape

PARSONS (Charles), a.n.a.

Born in England, 1821. He migrated to the United States and became a pupil of the National Academy. For a time he was the art director of the publishing house of Harper & Brothers, and has been a constant exhibitor at the exhibitions of the Academy and the Water-Color Society.

11—An English Village

PETTENKOFEN (August von)

Born in Vienna in 1821. He was brought up on his father's estate in Galicia and became a cavalry officer. Having served his time, he resolved to study art, and went to Paris, where the work of Alfred Stevens opened his eyes to the truly pictorial treatment of genre subjects. He returned to Austria, an innovator, and spending his summers near the little town of Spolnok on the Theiss, to the east of Budapest, devoted himself to portraying the actual life of the country people, with a special partiality for the soldier as a subject. A quiet realism, expressed in delicate chords of color, distinguishes his work. He became a member of the Vienna Academy and one of its professors, and was knighted in 1876. His death took place in 1889.

39—La Charrette des Blessés

RAEBURN (Sir Henry), r.a.

Born at Stockbridge, near Edinburgh, 1756. Apprenticed to a goldsmith, he worked also at miniature painting, and later at portraits in oil, copying the works of David Martin. Marrying a lady of means, he was enabled to visit London, and by the advice of Sir Joshua Reynolds studied in Italy. In 1780 he returned to Edinburgh, and soon won high rank as the foremost painter in Scotland. He was elected to the presidency of the Scottish Academy and to full membership in the Royal

Academy. On the occasion of George IV.'s visit to Edinburgh in 1822, he was knighted and appointed his Majesty's Limner for Scotland, dignities that he did not live long to enjoy, for he died the following year.

28—Portrait of Charles Lamb

RENARD (H. Constantin)

73—Still Life

REYNOLDS (Sir Joshua), p.r.a.

Born at Plympton, in Devonshire, July 16, 1723. At the age of seventeen he was apprenticed to Hudson, the portrait painter, in London. Two years later he set up a studio at Devonport, moving in 1744 to London. In 1749 his friend and patron Commodore (afterwards Admiral) Keppel, took him to Italy in the "Centurion." He spent two years in Rome, later visiting Florence, Venice, and other cities. At first unable to appreciate the work of Raphael, he became an ardent admirer of that master and of the great Italian colorists, subsequently basing his own style on the result of his studious research. Upon his return to London in 1753, his success was immediate and assured. He founded the famous Club, whose membership included Johnson, Goldsmith, Fox, Sheridan, Burke, Dr. Burney, Malone, and Steevens. In 1768 he became the first President of the Royal Academy, then newly founded, and in the following year was knighted. In 1781, and again in 1783, he visited the Low Countries, and his criticisms on the Dutch and Flemish masters anticipated in breadth and shrewdness the subsequent work of Fromentin. His "Discourses" at the annual meetings of the Academy were equally admirable in style and matter. He died on February 23, 1792, and was buried in St. Paul's Cathedral.

30—Portrait of the Countess of Nottingham

32—Portrait of the Hon. Mrs. Stanhope

ROMNEY (George)

Born December 15, 1734, near Dalton-le-Furness, Cumberland, England, the son of a cabinet maker. He worked for a short time with a local painter, Steele, then married Mary Abbott, of Kirkland, and settled as a portrait painter at Kendal, in Westmoreland. Having saved a hundred pounds he set out for London, leaving his wife and two children behind. In the capital his progress was steady until he became a serious rival of the great Reynolds. With the miniature painter Ozias Humphrey he visited Italy in 1773, where he copied the frescoes and cartoons of

Michel Angelo and Raphael, and studied the painting of Titian. Upon his return to London he took a large house in Cavendish Square, and for twenty years enjoyed a career of conspicuous success, though the mutual antipathy that he shared with Reynolds kept him from ever exhibiting at the Royal Academy. Attracted by the beauty of a waitress in a coffee house, he induced her to become his model, and later his mistress. He painted his Emma in a vast variety of characters until her fickle affections were won by his patron, Sir William Hamilton, who made her his wife. Subsequently as Lady Hamilton she fascinated the heart of Nelson, at Naples, where her husband was ambassador. The loss of the "divine lady," as Romney loved to call her, broke the health and spirit of the artist. In a dying state he returned to his wife, whom he had so long forgotten, and she tended him to the end, which came on November 15, 1802.

26 — The Shy Child

34 — Portraits of Mrs. Wells

ROUSSEAU (Théodore)

Born in Paris, 1812. He had an early taste for mathematics and is said to have intended to become a pupil of the Polytechnique, but entered instead the studio of Lethière. Failing to secure the Prix de Rome, *he repaired to the Plain of Montmartre, and his first picture, exhibited in 1826, "The Telegraph Tower," proclaims his nature study. In 1833 he made his first visit to Fontainebleau, and the following year painted his first masterpiece, "Côtés de Grandville." He received a third class medal at the Salon, but for the following fourteen years was rejected from the exhibitions. Even after the Revolution of 1848, his green pictures were hailed as "spinach," and it was not until the Exposition of 1855 that the world acknowledged him as belonging to the class of Ruysdael, Hobbema, and Constable. His last years were darkened by domestic calamity. He had married a young woman of the Forest, and when she was seized with madness, he spent his strength in tending her. When finally the officership of the Legion, which was his due for serving as President of the Jury at the Exposition of 1867, was denied him, he succumbed to the bitterness of his chagrin. He lies buried near Millet, in the churchyard of Chailly.*

43 — Landscape

RUSSELL (John), R.A.

Born at Guildford, Surrey, 1744. He became in time a pupil of Francis Cotes and followed the manner of his master, especially in the use of crayons. In 1776 he published a pamphlet entitled "Elements of Painting with Crayons." He was elected a Royal Academician in 1803, and died three years later.

24 — Peg Woffington

SEWELL (Amanda Brewster)

Figure and portrait painter; wife of Robert V. V. Sewell.

78—A Nymph

SMITH (F. Hopkinson)

Born in Baltimore in 1838. *He was self-taught, and has mainly confined himself to water colors, in which he displays an extraordinary facility. Moreover, as author, lecturer, and civil engineer, he has proved himself possessed of a genius for versatility.*

10—Bella Mar, Matanzas

SMYTHE (Lionel P.)

Member of the Royal Scottish Water-Color Society.

6—The Young Gleaners

8—Children and Greyhound

17—In the Woods

TOTTIÈRE (E.)

61—Nymphs Bathing

TINTORETTO (Real name Jacopo Robusti)

Born in Venice, September 29, 1518, *the son of a silk-dyer, taking the name Il' Tintoretto. He was a pupil of Titian, and endeavored to unite in his own work the latter's splendor of color with Michel Angelo's greatness of composition and line. Ruskin regards him as the superior of Titian, and while other critics disagree on this point, they are in accord in placing him among the greatest masters. Recognizing the unequal character of his work, the Venetians said that there were three Tintorettos—one of bronze, one of silver, and one of gold—while Annibale Carracci affirmed that, if sometimes equal to Titian, he was often inferior to Tintoretto. His life was spent in Venice, where he died May* 31, 1594.

25—Portrait of Henry of Valois

TROUILLEBERT (Paul P.)

Pupil of Vibert and Jalahut.

54—Landscape

TROYON (Constant)

Born at Sèvres, 1810. He worked as a boy in the porcelain factory, where Riocreus the flower painter taught him to draw. Roqueplan, whom he met on one of his sketching tours, gave him advice and encouragement, but it was Rousseau and Dupré who established firmly his own predilection for nature study. He migrated to Fontainebleau, and from 1836 commenced the series of his masterpieces in landscape. To these he added, after a visit to Holland in 1847, the painting of cattle, in which he stands unapproached. He died in 1865, and a long list of honors was crowned at the Exposition of 1878 by the Diploma to the Memory of Deceased Artists.

40—Landscape and Cattle

42—A Fisher Boy

TRIPP (George)

19—A River Scene

TURNER (Joseph Mallord William), R.A.

*Born in 1775. He very early displayed skill in drawing, and, assisted by Dr. Munro, obtained employment in coloring prints and washing in the backgrounds of architectural drawings. At the age of fourteen he became a student at the Royal Academy, and in the following year exhibited his first picture, "View of the Archbishop's Palace at Lambeth." He was elected an Associate at twenty-four, the youngest age permitted, but the works which he had already exhibited ranged over twenty-six counties of England and Wales. Three years later, in 1802, he was made a full Academician. Up to this date his powers had been chiefly displayed in water colors, of which the most celebrated is the collection of studies in monochrome, which he styled "*Liber Studiorum,*" in imitation of the "*Liber Veritatis*" of Claude. Thenceforth oil painting mainly occupied his brush, and, as he had beaten all rivals in the other medium, so he set himself to rival Claude, whose preëminence in landscape was then admitted. In the "Dido Building Carthage" of 1815 he may be said to have accomplished this, and for the future devoted himself to eclipsing the French artist—to being Turner. Then followed the maturest period of his art, lasting, perhaps, to his third visit to Italy, in 1840. He never married,*

and, notwithstanding the fortune he had amassed, lived shabbily. In 1851, during one of his absences from home, he died in a garret in Chelsea, leaving the pictures and drawings which he had accumulated to the nation, and his other property for the founding of an institute for decayed artists, with the exception of a thousand pounds, which he apportioned for the erection of a tomb in St. Paul's Cathedral. There he lies buried, near Sir Joshua Reynolds, while his art remains "a phenomenon without forerunners and without descendants."

14—Katz Castle with Rheinfels

15—Peterhof

16—From Ehrenbreitstein

VILLEGAS, JOSÉ

Born in Seville, 1848. He studied with Mariano Fortuny and followed the latter's brilliant style of genre, coloring it, however, with a force and character entirely his own. By his "Death of the Matador," and by "The Christening," bought by Mr. William H. Vanderbilt for a hundred and fifty thousand francs, he acquired a European reputation. He has his studio in Rome.

5—A Spanish Fencer

55—At the Door of the Harem

89—The Page

WILLEMS (FLORENT)

Born at Liege, 1823. He was a pupil of the Mechlin Academy, and made a study of Dutch genre pictures, attracting attention to his own work as early as 1840. Four years later he exhibited "Visit to Young Mother" in Paris, and with such success that he established himself there. His popularity was immense, the public hailing him as a modern Terborg, and his list of honors is a long one.

70—The Mother's Prayer

WYLLIE (WILLIAM LIONEL), A.R.A.

Born in London, 1851. He has distinguished himself particularly as a painter of the port of London.

4—River Stour

12—The Chapman

FIRST EVENING'S SALE

Friday, January 23d, 1903

AT MENDELSSOHN HALL

(FORTIETH STREET, EAST OF BROADWAY)

BEGINNING PROMPTLY AT 8.30 O'CLOCK

Oil Paintings and Water Colors

MORTIMER L. MENPES

1— *Treasure Trove*

$ $50.

Water Color

With charming *naïveté* of feeling and purity of color a little fair-haired child is represented standing upon the sands, hugging a black bottle. Her figure, clad only in a chemise, is daintily set in profile against the green sea.

Signed at the lower right, "M. L. Menpes."

Height, 7 inches; width, 5 inches.

FRANK D. MILLET, N.A.

2— *Roman Maiden*

$250.00

Water Color

A lady of classic Rome is represented in the act of fastening her sandal. She is seated in profile upon a couch, with her right foot raised, the left resting on a tiger skin. Her robe of creamy gray material blends in a delicate harmony of color with the blue and amber green of the couch.

Signed at the lower left, "F. D. Millet."

Height, 11 inches; width, 8 inches.

MORTIMER L. MENPES

3— *Waiting for the Boats*

—$85.00

Water Color

A group of Brittany women is gathered by a stone parapet, gazing out to sea. Two boys are seated on the wall.

Signed at the lower right, "M. L. Menpes."

Height, 4½ inches; length, 7 inches.

WILLIAM LIONEL WYLLIE, A.R.A.

4— *River Stour*

$35.00

Water Color

In a channel, winding away from the foreground to white cliffs at the back, the tide is running out, leaving bare the stretches and slopes of sand. The low-water limits are marked at intervals by black posts. Some gulls have settled, others are flying over the water. It is a curiously interesting composition; very refined in its sober harmony of drab and cream, accented by touches of black, gray, and white.

Signed at the lower right, "W. L. Wyllie, River Stour."

Height, 7 inches; length, 10 inches.

JOSÉ VILLEGAS

5— *A Spanish Fencer*

$110

Water Color

With his back to a wall, stands a man holding a rapier by the handle and tip. His right shoulder and arm are bare, while a white cloth hangs over his left side. He wears a yellow and purple sash around the top of heavy maroon trunks, and white rags are bound with thongs, upon his feet.

Signed at the lower right, "Villegas, 1871."

Height, 11 inches; width, 7½ inches.

LIONEL P. SMYTHE

6— *The Young Gleaners*

Water Color

A girl in blue, with a white cap, is crossing an avenue of small trees that stretches through a meadow. She carries a rake and a basket, and is accompanied by a child with a sheaf of wheat; a second one, with similar burden, following. At the end of the avenue appears a woman.

Signed at the lower right, "Smythe, L. P., 1883."

Height, 7 inches; length, 12 inches.

ALFRED PARSONS, A.R.A.

7— *Eton College*

Water Color

On the far side of a level meadow, bordered by the Thames, stretches a range of red buildings with gabled roofs and corner turrets, pleasantly embowered in foliage. Trees grow in the foreground on the left of the water, and the bank in the middle distance is sprinkled with deer.

Signed at the lower right, "Alfred Parsons."

Height, 9½ inches; length, 13½ inches.

LIONEL P. SMYTHE

8— *Children and Greyhound*

Water Color

In the foreground a little girl lies under a greyhound, with her arm on its back. A boy is approaching through the long grass, and beyond him the road passes a stone cottage in a walled garden, and mounts to the village which straggles along the top of a grassy slope.

Signed at the lower right, "Smythe, L. P., 1883."

Height, 8 inches; length, 12 inches.

ALFRED PARSONS, A.R.A.

9— *Tintern Abbey*

Water Color

A reach of the River Wye stretches diagonally across the picture, and then makes a sharp bend to the right under a high wooded bank. On the right margin of the stream white cottages with red roofs appear among the trees, beyond which are the ruins of the Abbey, nestling close under a leafy hill. The beautiful spot is represented with the tender charm of manner so characteristic of this painter's rural landscapes.

Signed at the lower left, "Alfred Parsons, 1886."

Height, 10 inches; length, 16 inches.

F. HOPKINSON SMITH

10— *Bella Mar, Matanzas*

$200.00

Water Color

In the lower left corner of the picture is a triangle of pink sand, by the edge of which a skiff is moored. The coast is continued in a horizontal line across the top of the composition, giving to the bay a bold sweep of contour. At the apex of the curve of pale greenish water two laden donkeys are approaching the red-roofed gray houses that straggle along the shore beneath hills. The latter descend gradually to the right, with a white wall running beyond the village along the length of their base. It is a spirited picture in pure washes of color, rendering very truthfully the charm of warm and brilliant atmosphere.

Inscribed at the lower left, "Bella Mar, Matanzas, Feb. 22, '81, F. Hopkinson Smith."

Height, 11 inches; length, 16 inches.

CHARLES PARSONS, A.N.A.

11— *An English Village*

$275.00

Water Color

One looks down a short length of village street, terminated by a mass of elm trees. The houses are red-roofed and, on the right, separated from the road by gardens, inclosed with a low wall. In front of a building on the left stands a post from which swings the sign of "The Bull Inn." The scene is charmingly typical of a village in the south of England.

Signed at the lower right, "C. Parsons."

Height, 8½ inches; length, 15½ inches.

WILLIAM LIONEL WYLLIE, A.R.A.

12— *The Chapman*

Water Color

The conspicuous feature of the picture is a scarlet lighthouse raised on a high framework above the blue water. The latter is streaked on the right of the structure with a sinuous eddy of white shoal water, beyond which numerous fishing boats are dotted about, a steamer showing in the offing. Underneath the davits which hang from the left side of the lighthouse framework lies a rowboat with two figures; one of them presumably "the chapman," who has arrived to peddle his wares.

Signed at the lower left, "The Chapman, W. L. Wyllie."

Height, 7 inches; length, 17 inches.

M. LORING

13— *Schooner at Low Tide*

Water Color

A vessel with greenish and black hull is moored against some piles on the left of the picture. Farther back on the right projects a gray pier with a building upon it reflected in the white water. Two boats appear in the middle distance, and in the offing a sailboat, while upon the horizon lies a gray line of coast. The picture is full of freshness, and has the true water-color feeling.

Signed at the lower left, "M. Loring."

Height, 14 inches; width, 9½ inches.

J. M. W. TURNER, R.A.

1775–1851

14— *Katz Castle with Rheinfels*

Water Color

$ 1,025.00

On the left of the picture is a pile of gray rocks with trees on their slopes, and a profile of castle walls descending in steps until it stops on the sheer edge of a ravine. Between this and a smaller cliff to the right the river is seen lying far below, and across the water rises a precipitous rock crowned with the ruin of a castle. Beyond it appear line after line of ranged hills, blue in the distance, under a sky filled with rolling masses of gray and white cloud. This example and the two following are of the "Rhine Series," of which there were thirty-five views, and were made by Turner during a tour up the Rhine in 1819.

From the collection of Ayscough Fawkes, Farnley Hall, Otley, Yorkshire, England, whose remarkable collection of works by Turner was sold at Christie's, June 27, 1890. Mr. Fawkes was one of Turner's intimate friends, and a generous patron. Exhibited at Burlington House, 1889.

Height, 7¾ inches; length, 12½ inches.

J. M. W. TURNER, R.A.

1775–1851

15— *Peterhof*

Water Color

$ 1,700.00

A rainbow gleams coldly in the lurid sky, spanning the dark, slaty water, on the farther shore of which a town appears at the foot of a sloping hill. Along the flat sand at the left of the picture a man accompanied by a woman in a red petticoat is approaching, while farther back two figures are walking in the opposite direction, and a group of figures appears in the distance. Off shore lies a fishing-smack, with two boats near it.

From the collection of Ayscough Fawkes, Farnley Hall, Otley, Yorkshire, England, whose remarkable collection of works by Turner was sold at Christie's, June 27, 1890. Mr. Fawkes was one of Turner's intimate friends, and a generous patron. Exhibited at Burlington House, 1889.

Height, 8¼ inches; length, 12¾ inches.

J. M. W. TURNER, R.A.

1775–1851

16— *From Ehrenbreitstein*

$ 1750.

Water Color

A portion of one of the ramparts appears on the left of the picture, near to a tower on which there is a statue within a niche. A figure in white, with black hood, stands below, and others are approaching up the steep incline beyond. At the back of the tower rises a cliff from which the ground, curtained with a loop-holed wall, rapidly descends to grass and trees, and finally to the river. An island lies in the stream, and on the opposite bank appear the gray-green hills. In the centre of the sky the sun's disk looms large in a hazy atmosphere.

From the collection of Ayscough Fawkes, Farnley Hall, Otley, Yorkshire, England, whose remarkable collection of works by Turner was sold at Christie's, June 27, 1890. Mr. Fawkes was one of Turner's intimate friends, and a generous patron. Exhibited at Burlington House, 1889.

Height, 8¼ inches; length, 12¾ inches.

LIONEL P. SMYTHE

17— *In the Woods*

375.

Water Color

A child is forcing her way through the undergrowth in the wood. Daffodils sprinkle the ground, and slender tree stems and purple tangle of bush surround her figure. The latter, with its lavender dress, blue stockings, and white pinafore and sunbonnet, completes the vivacity of the picture, which is fresh and transparent in color, and rendered with charming spontaneity.

Signed at the lower right, "Smythe, L., 1884."

Height, 21 inches; width, 12 inches.

SAMUEL COLMAN, N.A.

18— *Grand Cañon of the Colorado*

Water Color

The minute precision with which the character of the rock formations has been studied does not detract from the impressive feeling of the scene as a whole. Viewed through the rarified atmosphere, the terraces of rock carve themselves clean against the further range and the pale blue sky. Those on the left, according as they fall in shadow or catch the partial light, vary in tone between slaty blue, reddish slate, and reddish buff, while the bastions that tower on the right are a rosy yellow. The brink of a deep fissure cuts the picture diagonally, and in the foreground, where mist hovers over the depth, two figures are visible; one standing, the other sitting. The color is charmingly pure and transparent, and the diffusion of warm light most admirably rendered.

Signed at the lower right, "Saml Colman, 1888."

Height, 17 inches; length, 21 inches.

GEORGE TRIPP

19— *A River Scene*

Water Color

Ducks are swimming in the foreground of water, on the right of which a man is stooping in a punt beneath some willow trees; two cows appearing on a bank beyond. Willows also line the opposite margin, where a church with white tower is visible. Near to it is a lock and the commencement of a wooden bridge, which extends across the narrow valley to the hills on the other side. The scene is such a one as might be found in the valley of the Thames.

Signed at the lower right, "George Tripp, 1854."

Height, 12 inches; length, 25 inches.

ALFRED PARSONS, A.R.A.

20— *An English Landscape*

£475.00

Water Color

From a grassy slope on the left, where cows are feeding, there is a view of a flat valley dotted with trees. Immediately below is a small river, which farther on makes a bend where it is crossed by a railroad bridge. A hay wagon appears in the middle distance. The sky is a pure blue, with patches of white and masses of rolling gray clouds. Juicy and transparent in color, the picture renders with intimate feeling the pleasant simplicity and wholesomeness of the country.

Signed at the lower right, "Alfred Parsons, 1889."

Height, 17½ inches; length, 23½ inches.

MAY ELEY

21— *Children and Puppy*

£700.00

Water Color

In front of a drab wall a little child in long white dress stands sideways, nursing a bull puppy. She is being watched by another fair-haired child, who sits on the floor, also in profile, clasping her knees with her hands.

Signed at the left side, "May Eley."

Height, 35 inches; width, 30½ inches.

EDWIN A. ABBEY, N.A., R.A.

22—*Mariana: Measure for Measure*

$2,050.00

Water Color

The "dejected maid," victim of Angelo's inconstancy, is represented sitting on a divan, where she has "sat all day." Her right arm lies extended upon the cushions, while the left hand toys listlessly with her neck chain. Her white cap shows against the dark blue of the tapestried wall, and a white veil is wrapped around her neck, the ends hanging down over the shoulders. The slate-blue gown, with white slashed sleeves, and a crimson band across the front of the bodice, is worn over an underskirt of purple, decorated with gold lace. On a table beside her an hour-glass marks the dull routine of time; while at the right of the chamber stands her *prie-dieu*, covered with a linen cloth, and adorned with two lighted tapers and a crucifix. A picture hangs above it, under a carved canopy, on the corner of which is a lighted lantern. In the corridor, seen beyond some crimson hangings, a boy approaches with a lute.

"Take, O, take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn;
But my kisses bring again, bring again;
Seals of love, but seal'd in vain, seal'd in vain."

The picture elaborately illustrates the artist's ability to re-create the feeling and environment of bygone days, and in the richness of its color, tonal quality, and exquisite handling reveals his mastery of the water-color medium.

Signed at the lower right, "E. A. Abbey."

Height, 18½ inches; length, 23½ inches.

THOMAS GAINSBOROUGH, R.A.

1727–1788

23— *Shepherd Boys*

The two lads in this little picture are eminently characteristic of Gainsborough. They have an unaffected rusticity, a natural wholesomeness, the freedom of gesture of young untamed creatures, and added thereto a slight gravity of demeanor, a reflex of the painter's own gentle, dreamy nature. They are seated on a rocky eminence which overlooks a plain, showing blue in the distant atmosphere. Behind them stands an old oak trunk, between the branches of which appears a patch of blue sky. One of the boys leans, nearly facing us, with one hand extended along the rock, the other holding a crook. His companion sits sideways at his feet, with his hands laid upon his knees, and in front of him lies a dog. The glow of the setting sun is concentrated on the back and shoulders of the latter boy, and spreads a pattern of lesser light over the browns and russet tones of the foreground, paling into greenish cream in the distant sky. The mingled breadth and subtlety of the color scheme and *chiaroscuro* produce a combined impression of genial *bonhomie* and tender reverie.

Height, 13 inches; width, 9½ inches.

JOHN RUSSELL, R.A.

1744–1806

24— *Peg Woffington*

Pastel

£850

A pupil of Francis Cotes, Russell practised in oils and crayons, making his mark particularly in the latter medium, and enjoying the appointment of Painter in Crayons to George III. and the Prince of Wales.

In this bust portrait of Peg Woffington, he has represented the famous actress in a position three-quarters to the front, facing right, with the eyes glancing to the left. The brown wavy hair is drawn off the forehead and arranged at the back in curls, threaded with strings of pearls. The features are rendered with the precise finish of a miniature, the flesh tones being clear and white, delicately suffused with pink. A lace fichu borders the neck of the blue silk Watteau robe, which is damasked with pink and white flowers, while the short sleeves are caught up with a brooch of pearls. Worn in the centre of the bodice of pearly satin is a red jewel set with pearls, three of which are pear-shaped; and a pearl also nestles in the ear.

The vivacious audacity of the actress, whose sayings and doings even outside the theatre were the delight of the town, is here toned down to the demure discreetness of the *grande dame* of the period; an accomplishment upon which the fair Peg prided herself.

Height, 23 inches; width, 17½ inches.

TINTORETTO

(Real name Jacopo Robusti)

1518–1594

25— *Portrait of Henry of Valois*

700.

The portrait represents the half-length figure of a man of about thirty-five years, facing three-quarters to the left, resting one hand on the hilt of his sword, and in the right hand holding an inscribed parchment. He has closely cropped black hair; dark, arching eyebrows; and a downy moustache. A lace-edged ruff is worn above a black velvet robe, below the cape of which appears a doublet with white satin sleeves barred with gold thread. His sword is enclosed in a black scabbard decorated with gold lace in diagonal bands; and from the wide hilt droops his left hand, which has a small ring on the little finger. A flat broad chain, formed of gold links, hangs from his neck. The Latin inscription on the parchment commences with the words, "Serenissimo et Exmo. Domino, Henrico Vaksio, Andaganiensium Duci, et Dei grã. electo Regi Poloniae." The subject of the portrait is Henry of Valois, son of Catharine de' Medici, who was elected King of Poland in 1573, but resigned the position in the following year upon his succession to the throne of France as Henry III. This seems to fix the date of the picture, as it was probably painted during Henry's progress to France, while he was visiting Venice as the guest of the Doge.

Height, 40½ inches ; width, 30½ inches.

GEORGE ROMNEY

1734–1802

26— *The Shy Child*

$7800.00

Unfinished, like many of Romney's canvases, this picture has yet been carried far enough to represent with delicious freshness of fancy the simple coyness of a country maiden. Her head inclines to one side, the cheek resting against the back of her right hand, while her left hand is held up to her bosom. The eyes peer up through the transparent shadow that softly veils her forehead; the full cheeks are ripe in color, and the mouth is drawn forward with a demure purse of the lips, above a little pointed chin. The white dress over the bust has been indicated with vivacity and freedom, and left unfinished.

It is in a bust portrait such as this that Romney often appears most happy; for as a rule he eschewed elaborate compositions, painting under a strong impulse, without the science and deliberation of manner that distinguish Sir Joshua. Yet he was frequently the equal of that master by the very *insouciance* of his style. An excellent draughtsman, with instinctive aptitude for grace of line, and a charming colorist, he was particularly skilful in giving life to his faces, rendering with an individuality of charm the winsomeness of women and children.

From the collection of Walter J. Long, Preshaw, Hant's, England, in whose family the painting had been since it was painted. Sold at Christie's, London, 1890.

Height, 23 inches; width, 21 inches.

OLD CROME (JOHN CROME)

1769–1821

27 — *Landscape with Cottage*

£1600.

The right of the composition is filled with the side and gabled end of a cottage, on the left of which are a lean-to shed and a paling, with a pollard willow showing above it. The immediate foreground is of buff and olive tones, with a mass of dark foliage on the right, out of which rises a trunk with bare branches. Beyond the cottage a meadow extends to a pond and to elm trees which stand against a creamy sky, mellow with light. A square chimney surmounts the pitch of the roof, and a dormer window projects from the slope, while the front of the cottage, where brick shows through the broken plaster, is occupied by a door and window.

Height, 44 inches; width, 36 inches.

SIR HENRY RAEBURN, R.A.

1756–1823

28— *Portrait of Charles Lamb*

#1150.

At the age of 30

This bust portrait has a graciousness of mien and quiet force of character in Raeburn's happiest vein. The figure appears in profile, facing to the left, against a dark olive background, the corners of which are traversed by curved bands of drab. The double-breasted black coat is buttoned up to the chin, where its small collar falls neatly over a soft white stock. The head, turned three-quarters full, has brown curly hair, falling in waves over the forehead; strong black brows surmount the gray eyes; the nose is straight, and the large lips are slightly parted; the flesh tints being generously suffused with carmine. In its simple directness of expression and honest workmanship this portrait offers a fine example of Lawrence's chief rival, whose vogue, even in his own day, would have been wider had not the home-loving instinct of the Scot induced him to settle in Edinburgh rather than in London. But with the slow dispersal of his work his reputation is still growing.

Height, 28 inches; width, 24 inches.

JOHN HOPPNER, R.A.

1759–1810

29— *Portrait of Young Shelley*

$1000.

This justly famous portrait represents the head and bust of a boy, the body being turned to the right, while the head, but for a slight inclination to the left, is full face. The black cloth jacket is fastened over the chest with a double row of buttons, and the loose collar of the white shirt overhangs the shoulders. From the broad opening rises a long, tapering neck on which the beautiful head is finely poised. Soft wisps of brown hair fall over the high forehead; the brows are arched, the eyes large and open; the nose is long, straight, and broad; the upper lip full, and very curving at the corners; and the chin sweetly rounded. The boy's face has a rapt expression of wistfulness and far-off searching. The background of the picture is a steely blue, darkening towards the top of the canvas.

Hoppner shared with Lawrence the favor of the court and public of his time, securing a particular reputation for his rendering of women and children. At his best he draws with grace and paints with a mellow brush, reaching at times a seriousness of psychological study. These qualities are conspicuous in the present portrait, which, both for its own merits and for the interest attaching to the subject, is a particularly choice example.

Painted in 1805.

Height, 23½ inches; width, 20 inches.

SIR JOSHUA REYNOLDS, P.R.A.

1723–1792

30— *Portrait of the Countess of Nottingham*

£2300.

Something of Van Dyck's influence is, perhaps, recognizable in the suave dignity of this portrait. The figure is shown as far as the waist, seated, facing to the left; one arm resting upon some object in front, with a gesture of superb elegance. The delicately tapering hand droops beneath a loose cuff, over which are massed the voluminous folds of a claret-colored drapery. The bodice is worn low enough to reveal the cushion of the shoulder, from which the slender neck slopes up with a curve of remarkable grace. In the small upper lip and finely arched brows there is a trace of *hauteur*, which yields to graciousness in the expression of the eyes and in the ample modelling of the contours. Over the brownish-amber hair, which is massed in braided coils, sets a headdress of gauze, edged and sprigged with gold. It is fastened like a kerchief on the crown, and falls behind in folds. A pearl pendant hangs from the ear. There is a moderation of sumptuousness in the costume which is alluringly impressive. The gown is of dull blue velvet, with a very full sleeve, and a border of ermine on the edges, which fold over the breast, where a glimpse of the lace chemise appears. The composition has an ampleness of decorative arrangement which charmingly accords with the mingling of high-bred ease and stateliness in the subject.

Height, 29½ inches; width, 25½ inches.

JOHN HOPPNER, R.A.

1759–1810

31— *Portrait of Lady Almeria Carpenter*

£3,100.—

Hoppner excelled in his portraits of ladies, and the present subject, a ripe and wholesome type of English beauty, whose natural charms are enhanced by the coy simplicity of her costume, affords a very admirable example. His fine sense of tone reveals itself here in a color scheme of grave refinement—soft white and gray against a dark drab background, with a note of piquancy in the fresh tints of the healthy face. The lady's head is turned a little towards the left, while the bust fronts us, the full bosom being partly visible beneath the crossed draperies of the bodice. Her powdered hair, disposed low down over the forehead, is dressed upon the crown in a loose volume, terminating at the back of the neck in curls, which are entwined with a dainty fall of gray veiling. The eyes are a bluish gray, with full orbs and a tender earnestness of glance; the nose softly rounded; and the lips gently compressed, with the trace of a smile in their corners. The portrait involves a most agreeable mingling of artifice and artlessness, rendered with frank and easy brushwork.

Height, 20 inches; width, 17 inches.

SIR JOSHUA REYNOLDS, P.R.A.

1723–1792

32—*Portrait of Hon. Mrs. Stanhope*

$7,900.

Née Eliza Falconer

Very characteristic is the quality of mellowness and vaporous atmosphere in the *chiaroscuro* of this picture. The lady is seated under a tree, which casts a delicate shadow over the skirt of her gown and over the hand that lies upon it; while her face and bosom are warmed by the evening glow, which settles also on a pool in the landscape. The flesh tones are luminous with creamy gold that responds to the rosy cream of the horizon, and to the golden brown flecked with orange in the foliage of the tree. The richness of the landscape setting adds the charm of contrast to the simple grace of the gown, which is of soft creamy material, crossing low upon the bosom. The lady faces the left, her right elbow supported upon her knee, and her hand resting against her cheek. The face is oval, with a sensitively arched nose, delicately pencilled brows, and brown eyes half veiled with drooping lids. Brown also, of a warm tone, is her hair, which is drawn up on the top of her head in rolls, with loops depending behind. The pose of the figure is at once graceful and artless, while the entire composition has a handsomeness of treatment that makes the portrait truly pictorial.

Mrs. Stanhope, *née* Eliza Falconer, one of the beauties of the day, was married to the Honorable Fitzroy Stanhope, younger son of the second Earl of Harrington, who died August 20, 1828.

Height, 48 inches; width, 35 inches.

OLD CROME (JOHN CROME)

1769–1821

33— *Old Mill on the Yare*

Crome's intimate knowledge of nature, and feeling for its large characteristics, and his indebtedness to the art of Holland are well illustrated in this choice example. There is even some aspect of a Dutch scene in the subject, which is apparently a view upon the Yare, seen under the fading light of a rather threatening sky. Starting in a clump of dark trees on the left, a low stretch of land divides the water and sky. The latter overhead is ragged with diagonal shreds of dusky cloud, while the horizon is full of white light, against which are softly silhouetted two dark brown roofs, and, farther to the right, a reddish windmill and a white house. A wooden jetty projects into the water, upon the gray surface of which drowse the reflections of the various objects on the land. The whole scene, frankly realistic, as was Crome's wont, is toned to a delicate adjustment of dark russet colors and whitish grays, which gives a beautiful pictorial quality, very discreet and refined. Rendered with much tenderness, also, is the feeling of the scene—the gentle rusticity of the spot and the tranquil hush of evening — made even more impressive by the threat of stir in the sky. In the technique there is, more than usual, a breadth of treatment, since the uncertainty of light permits no pettiness of detail, and, therefore, nothing interferes with the largeness of conception. It is a picture that admirably sustains Old Crome's individual worth and his position in English art.

From the Dawson Turner Collection, London, 1852.

Height, 25 inches; length, 29½ inches.

GEORGE ROMNEY

1734–1802

34— *Portrait of Mrs. Wells*

£ 15,500.

A striking handsomeness of composition distinguishes this portrait of the popular actress. Her figure, almost full face, is shown seated under a tree, leaning forward, with the hands in a large muff. The pose is as easy as it is graceful, mingling a suggestion of the woman of the world with a charming intimacy of personal expression; for there is an ampleness in the parts of the composition—the large hat and muff and the widely spreading mass of silk gown—which gives a stateliness to the picture, while the figure itself preserves a winsome simplicity. The trunk of the tree, mellowed with rich browns and greens, and the pale amber foliage offer a bold foil to the tender coloring of the costume. The gown is of ivory and wine-colored stripes, cut low to a point at the bosom; a tippet of soft creamy material overlaps the neck; the tight sleeves are finished at the elbows with a broad ruche of quilled lawn gathered with a central band of creamy ribbon, and a white muslin apron covers her lap. The muff is of gray-black fur. The blonde hair, daintily powdered, peeps in loose masses from below the flounce of a lace cap that is worn under the hat. The latter, wide-brimmed, and covered with dove-gray silk, is edged with pale blue and white ribbon, and decorated with a pompon of gray bows and a lawn rosette of the same color. There is a suggestion of happy improvisation in the manner of the painting, of facile and spontaneous brushwork, and a more than ordinary charm of perfected effort.

Deliciously captivating is the expression of the face—a little serious, it has yet a lurking smile that responds to the very personal glance of the blue eyes, while the delicate play of atmosphere invests the features with a slightly idealized charm; not enough, however, to interfere with the lifelike feeling that animates the whole picture.

From the collection of Right Hon. E. P. Bouverie, 44 Wilton Crescent, London.

Height, 50 inches; width, 40 inches.

JOHN CONSTABLE, R.A.

1776–1837

35— *Dedham Vale*

#13,750.00

This celebrated picture, belonging to the period of Constable's most perfect art, was painted in 1811. The scene is in the neighborhood of East Bergholt, Suffolk, the artist's birthplace, and in the little town of Dedham, at the head of the vale, he spent some of his school years. Here, too, lived Sir George Beaumont, a patron of the arts, who used to assert that "a good picture should be in the color of a good fiddle, brown," and unwittingly contributed to the refutation of his theory by encouraging a young man whose art was to restore the greens to nature.

The church and some houses of Dedham appear nestling beneath the distant hills, from which the vale stretches towards us embroidered with hedgerows, sprinkled with trees, and embossed with farmsteads and clumps of foliage basking in the amber haze of a misty horizon, rosy white beneath a pale blue sky. The foreground consists of two slight eminences that descend towards the centre of the picture, where four cows have just entered the field; a man in a red coat, leading a black horse, being in the act of closing the gate behind them. Crowning the left bank is an ash tree, painted with extraordinary delicacy; a donkey feeds on the slope, and at the foot is a milestone with the inscription "Dedham Vale." The grassy incline upon the right is bordered with a row of trees that extends to a house at the top, from which a man approaches, while nearer to us a woman, carrying a basket and shawl, is descending the slope.

Mingled with the perfection of delicacy that distinguishes certain parts of the picture is the largeness of conception which has embraced the whole. It is the product of consummate craftsmanship and of fullest intimacy with nature; with the pastoral phase of it, opulent and ample, sweetly simple.

Signed at the lower left, "John Constable, Pinxit, 1811."

Height, 30 inches; length, 49 inches.

NOTE.—"In this year, 1811, he sent to the Academy two pictures, 'Twilight' and 'Dedham Vale.' In 'Dedham Vale' an extensive country is seen through a sunny haze which equalizes the light without injuring the beauty of the tints. There is a tree of a slight form in the foreground, touched with a taste to which I know of nothing equal in any landscape I ever saw." *Vide* "Life of John Constable, R.A.," by C. R. Leslie, R.A.

JOHN HOPPNER, R.A.

1759–1810

36— *Portrait of Mrs. Gwyn*

Née Mary Horneck. Born 1754, died 1840

The beautiful original of this portrait was a lady of the bedchamber to Queen Charlotte and wife of General Gwyn, an equerry to George III. The charming spontaneity of the pose, as, seated back to us, she turns her shapely head to glance over her left shoulder, is in Hoppner's happiest manner. So, too, is the rendering of the face, rosy with youthful charm, mingling nobility and sweetness, yet for all its pretty artifice very spirited and lifelike. The corsage, edged with a ruffle, is cut low enough to reveal completely the graceful sweep of the neck, which is encircled with a narrow black ribbon. The gown is of white material, and a black lace scarf surrounds the waist and lies over the arms. The fair hair, powdered *à la mode*, is surmounted by a mob cap, to the simple folds of which a touch of piquancy is added by a bow of peacock blue. The portrait is a choice example of the artist, representing the facile elegance of his best works, the vivacious tenderness of style, and his skill in imparting a quality of picturesqueness to the canvas.

Purchased at Christie's, London, June 29, 1889, where it was sold by order of Miss Gwyn.

Height, 29½ inches; width, 24½ inches.

JEAN BAPTISTE CAMILLE COROT

1796–1875

37— *Classic Landscape*

1850.

The fragment of a temple, seen in profile on the left of the picture, with a statue surmounting a projection of masonry, lends a tone of classic suggestion to a landscape that without it would still be classic in feeling. The temple stands behind a bare willow stump, growing by a dark pool, near which is a spot of crimson. On the right is an eminence of yellow-brown rocks topped with russet undergrowth, out of which rise a few slender stems crowned with pompons of drowsy olive green. Over the gray, dreamy distance spreads a horizon of warm cream, mounting to faint blue, with a hovering of soft, rosy-gray clouds.

Signed at the lower left, "Corot."

Height, 15½ inches; width, 14 inches.

OLD CROME (JOHN CROME)

1769–1821

38— *The Porlington Oak*

3600.00

In this fine example of the Norwich master, a giant oak, the favorite subject of his study, occupies the centre of the composition. At the foot of its huge bole a shepherd boy in red breeches lies beside his dog, and in front is a pool of water with lilies floating on the surface. The spot is enclosed by a thick growth of trees, on the left of which is a grassy bridle path leading down to a bank beside the water upon which three cows are grouped. Overhead is a greeny-blue sky with masses of white, lighted cloud. It is delicately luminous, while a golden atmosphere envelopes the rich browns and olive-greens of the foliage. A grand feeling of immensity and vast quiet pervades the scene.

Height, 36 inches ; length, 43 inches.

AUGUST VON PETTENKOFEN

1821–1889

39— *La Charrette des Blessés*

$2,500.—

Pettenkofen's early experience as an officer in the Austrian army, his subsequent fondness for the lonely plains of Pusta and study of the peasants, soldiers, and animals and the particular view point of his art are all represented in this picture. It is a strain of delicate harmony, a concord of drab, gray, and cream, which, with the realization of atmosphere and movement, has supplied him with motive enough. The subject which serves as fabric is the bringing home of a party of wounded soldiers; the scene being a sandy plain overhung by a dark sky, with a glare on the left of the horizon. A long wagon, in which men are seated or lying propped up, is being drawn by cream-colored oxen, and soldiers are pushing it from behind. Towards the right of the foreground a woman, followed by a tired dog, is walking with heavy steps, carrying a pitcher and water bottle.

In the sensitive monotony of the color scheme, and in the sobriety of the sustained movement there is a lyrical impulse, tender and contemplative. It is a charming example of the painter, who in his technique was influenced by Alfred Stevens, and in his feeling for nature and life by Troyon and Millet.

Signed at lower left, "A. Pettenkofen," and dated 1853.

Height, 10 inches; length, 13½ inches.

CONSTANT TROYON

1810–1865

40— *Landscape and Cattle*

32,65D

How large a feeling amplifies this picture, lifting to noble poetry the relation between the beasts and nature!

The day is one of fresh breeze, in early summer, when the sky clears and thickens by turns, and all the picture betokens the bracing conflict of pleasant sunshine and gathering cloud. In the middle distance a dun cow and a white one are feeding side by side, and the distant stretch of meadows basks in the clear light of a faint blue sky, which is creamy towards the horizon, and spread above with warm gray buoyant clouds. Farther towards the front, however, on the right, looms up a lowering mass of drabbish hue, restless and threatening, and beneath the shadow of it stands across the foreground a red ox with white upon his head, which is turned towards us. To his left is a little pool bordered with reeds, and behind him moves away a black cow.

With what grandeur the red and black of these bulky beasts accord with the strong, broad treatment of the foreground and the sternness in the sky, contrasting also so effectively with the growth of tenderness in the receding planes of the picture.

Height, 23 inches; length, 33½ inches.

ALEXANDRE DECAMPS

1803–1860

41— *Landscape*

The pictorial caprice of which Decamps was so fascinating a master is charmingly illustrated in this little landscape. Near the centre of the foreground is a brook, with a bank on the right of warm yellow and brown rocks, thatched with mossy turf. Seen above a hollow is the figure of a man firing at a duck which is flying over the water. Behind him the ground descends into a little gully lined with bushes, beyond which it undulates to distant hills lying blue beneath a horizon of rosy cream and gray in layers, the sky above being greenish-blue under a canopy of dark gray clouds. The picture has a lovely mellowness of color and warmth of atmosphere, and is full of piquant surprises of light.

Signed at lower left.

Height, 12½ inches; length, 17 inches.

CONSTANT TROYON

1810–1865

42— *A Fisher Boy*

In this unusual example of Troyon's art a fisher boy is represented approaching over the sand with a basket across his back. His slaty-green trousers are rolled up to the knees, and the red blouse shows the sleeve of a white undershirt. In the middle distance, to the left, two figures are busied round a boat on the sand, and still farther back another figure appears, near the water's edge. The retreating sea, which has left the sand still dripping, lies a sheet of cool blue under a gray sky, stirred with breeze. The picture is delicious in tone and saturated with atmosphere.

Signed at the lower left, "C. Troyon."

Height, 9 inches; width, 7 inches.

THÉODORE ROUSSEAU

1812–1867

MMA

43— *Landscape*

$3200.00

In the foreground of rich olive tones lies a low building with a thatched roof, to the left of which are a high tree and two shorter ones. Behind them appear the white end of a church, pierced with a window, an apsed chancel, and the white gable end of a house, peeping from the foliage. Beyond them a tree-sprinkled hill descends towards the centre, while another hill runs to meet it from the right. These two form a narrow entrance to the plain, which broadens beyond and stretches to a distant horizon. This vista of exquisite gradations is illumined with warm light, beneath a spacious sky, singularly beautiful in its delicate creamy atmosphere, across which float lace-like strips of cloud. The tones of the picture progress from opulent depth of hue to the extreme of tender evanescence, embodying a sentiment of absolute tranquillity.

Signed at the lower left, "Th. Rousseau."

Height, 9½ inches; length, 13½ inches.

ALEXANDRE DECAMPS

1803–1860

44— $500.00

The Beggar

No subject came amiss to Decamps, whose eye discerned everywhere the elements of picturesqueness. Here it is a beggar, with his back to us, holding out his hat and looking up, as if to a window. The freedom of the gesture is charming, and the whole conception eminently a painter's view. The man wears a jacket of olive-drab hue; greenish-blue breeches, leaving the legs bare; and a pouch slung under his right arm. The coloring is mellow and subtle, brushed in with delightful spontaneity.

Signed at the lower right, "AD."

Height, 9½ inches; width, 6 inches.

SIR LAURENCE ALMA-TADEMA, R.A.

45— *"Amo te, ama me"*
£10,600.

It has been well said that "in their still life Alma-Tadema's pictures are the fruit of enormous archæological learning which has become intuitive vision, but his figures are the result of a healthy rendering of life." And in the present one a little episode of the classical period is reinvested with all the charm of naturalness. A young Roman lady is receiving a gift of roses from a youthful lover. They are seated on a marble *exedra* at the head of a flight of steps flanked by a parapet, and leading down to the sea, which shows in the distance in a strip of sapphire blue, kissed by shell-hued clouds. The lady, swathed to the feet in a drapery of the color of *café-au-lait*, with ribbons of ashes of roses on her shoulders and wrists, reclines with her weight upon her right hand, and holds the pink roses before her. Her companion, whose costume is a woollen cloak of yellowish brown, worn over a short tunic that shows his feet bound round with leather thongs, leans forward on the seat, resting on his arm. The little scene is a veritable fragment from the antique life.

Signed at the right of centre, "L. Alma-Tadema, Op. CCXXXIV."

Height, 7 inches; length, 15½ inches.

MRS. ALMA-TADEMA

46— *In Good Hands*

£700.00

A little girl, seated in a dark oak high-backed chair, turns from her needlework to look at a sick boy asleep in an antique bed, which has massive pillars of carved wood. A red and blue paper whirligig rests on the sheet, and on the floor a large clasp volume is propped against the bed. The older child wears over her blonde curls a white cap tied under the chin with little tasselled cords, a collar of flounced lace, a pale blue skirt with gray spots, and a white scalloped apron over a brown petticoat. On the buff wall behind her hangs a brass candlestick and, beneath a wooden shelf, the lace front of a peasant's cap. The tiled wainscot on the left shows a glimmer of blue.

Height, 15 inches; width, 11 inches.

KARL BODMER

1805–1889

47— *A Pool in the Forest*

£75.00

As evening settles over the forest a stag is drinking. The water is bordered by silver birch, beyond which are bushes extending to a slope of grass.

Signed at the lower left, "K. Bodmer, '85."

Height, 12½ inches; width, 8½ inches.

BLAISE DESGOFFE

48 — *Still Life*

Painted with the perfection of microscopic detail that distinguishes Desgoffe's still life, the subject here is an agate vase mounted on a crimson velvet stand. The long curling lip is covered with enamelled gilt work; the looped handle is of twisted green and gold, and around the base runs a row of knobs, enclosed in a gilt mounting. On the right of the stand lies a bracelet of decorated beads, and, on the left, a ring with an emerald setting.

Signed at the lower left, "Blaise Desgoffe, '85."

Height, 12½ inches; width, 8½ inches.

R. GOB

49 — *The Moon*

Poised upright amid clouds, the figure of the goddess is nude except for a slight wreath of blue flowers round the waist. She holds a white owl on her right hand, and in her left a long wand, terminating in a calyx from which ascends a thin flame. Her bow is slung upon her arm.

Signed at the lower right, "Gob R."

Height, 12½ inches; width, 8½ inches.

RAIMUNDO DE MADRAZO

After Murillo

50— *St. Elizabeth of Hungary*

(Copy in reduced size of the original in the Academia San Fernando, at Madrid)

#150

Painted in 1674, the original was one of eight large pictures executed by Murillo for the Hospital de la Caridad, Seville. Subsequently it was included in the loot carried to Paris by Marshal Soult, who gave it to Louis XVIII. at the Restoration. After resting for some time in the Louvre it was returned to Spain in 1815.

The central figure is that of St. Elizabeth in the garb of a nun, with a crown on her head. She stands in a portico, washing the scald-head of a beggar boy, who leans over a silver basin placed upon a pedestal. To the queen's right are two young ladies holding, respectively, a ewer and a tray. Behind them stands a duenna. At the foot of the picture, on the left, sits a man removing a bandage from his leg. The group on the right consists of a beggar boy, a cripple, and an old woman seated on the floor, who is gazing up at the queen. In the distance, upon the right, the Saint is again shown with her ladies, serving a meal to poor people at a table arrayed in a loggia. The size of the original is, height, 165 inches; width, 126 inches.

Height, 10 inches; width, 8 inches.

GEORGES JULES AUGUSTE CAIN

51— *His Eminence*

$100.00

At the bend in a flight of stone stairs a cardinal has halted and is turning round, with his hat lowered in his hand, as if accosting some one. Under his left arm he carries a black portfolio. The stairs lead to a doorway framed with pilasters, to the left of which is a deeply recessed entrance.

Signed at the lower right, "Georges Cain, 1885."

Height, 12 inches; width, 8½ inches.

EUGÈNE FROMENT

52— *A Spray of Loves*

$250.00

A bough shows against the blue sky, and amidst its foliage a swarm of tiny loves hovers in a semicircle. The composition has a charming *naïveté*, the figures being sketched with facile grace.

Signed at the lower right, "Eg. Froment."

Height, 12½ inches; width, 8½ inches.

LOUIS (called ÉMILE) ADAN

53— *Out for a Walk*

At the bottom of a steep path in the pine woods a lady in white costume and straw hat rests her foot upon a stone to arrange her shoe, revealing by the gesture a glimpse of scarlet stockings. She carries an alpenstock.

Signed at the lower left, "L. Émile Adan."

Height, 12½ inches; width, 8½ inches.

PAUL P. TROUILLEBERT

54— *Landscape*

At the right of the composition birch trees surmount a grassy slope, where a woman in blue and white costume is sitting. The bank descends to a little pool which reflects the whitish gray of the horizon, and beyond its willowy marge a field extends to a gray-roofed church. The sky overhead is filled with rolling clouds. The little sketch is tenderly suggestive, fresh and moist in tone.

Signed at the lower right, "Trouillebert."

Height, 12 inches; width, 8½ inches.

JOSÉ VILLEGAS

55— *At the Door of the Harem*

650.

Painter of the "Christening," and of the "Death of the Matador," the most robust of Fortuny's followers and the most able, Villegas shows to particular advantage in a little picture like the present. In this subject of a stalwart Arab on duty before a closed door every detail counts, without, however, any confusion of effect or weakening of the central motive. In the beautiful elaboration of the architectural ornament, in the minute decoration of the flintlock, in the sumptuous embroidery of the robe, there is food for agreeable study, and yet the personality of the man stands out as the main theme. Beneath his languorous manner lies a power of energy, just as the southern fire of Villegas himself can be discerned beneath the sensuous splendor of the still-life painting.

The soldier lolls against the side of a door richly inlaid with a latticed mosaic of cream and brown, and hung with heavy gilded fastenings, the surface of the walls being panelled with shallow arcades of carved niches. Above his bronzed face is a pink and white turban, and hanging from his neck, so as to leave the right arm and shoulder bare, a slaty-blue sash, profusely embroidered; while from his back a mustard-colored robe trails down to a decorated saddle at his feet. He holds a long musket, the stock of which is ivory, the woodwork inlaid, and the barrel wrought with arabesques in gilt. To the right of him lies a large brass bowl.

The picture presents a series of charming *morceaux*, while still attaining a breadth of impression.

Signed at lower left, "Villegas."

Height, 12 inches; width, 8 inches.

LOUIS DESCHAMPS

56— *An Appeal*

$175.00

Against a golden-brown background a pale-faced girl stands, holding out her hand with a gesture of entreaty. Her lips are parted, and her eyes are fixed with a tearful expression. The dress of brown material is sketchily suggested.

Signed at the lower right, "Louis Deschamps."

Height, 12 inches; width, 8½ inches.

WILLIAM ETTY, R.A.

1787–1849

57— *The Toilet*

$300.

Such a simple example as this is an agreeable variation from the historical and symbolical pictures with which Etty was largely identified. A lady is represented at her toilet; her figure inclined to the right, and her head, which fronts us, lowered, as, with one hand poised above her dark hair, and the other held near the back of her neck, she arranges a scarlet ribbon. Her arms and neck are bare; a full chemise showing above the dull red stays, which have a scalloped flounce, falling over the black skirt. An olive-gray drapery, woven with white leaves and red flowers, and a russet brown background complete a color scheme of rich sobriety, with which is pleasantly contrasted the ripe lustre of the flesh tints.

Height, 10½ inches; width, 8 inches.

EASTMAN JOHNSON, N.A.

58— *The Dull Scholar*

450

This is a charming example of Eastman Johnson's domestic *genre*, natural and full of character; moreover, an artist's interpretation of the subject, harmonious in tone and excellent in craftmanship. In the corner of a room with drab-olive walls, a little boy is seated on a high, rush-bottomed stool. He has one hand in the pocket of his greenish suit and another up to his mouth, looking meanwhile out of the edge of his eye, half rebelliously, half shyly. With the *naïveté* of the figure a picturesqueness of composition is united through the accessories introduced. On the wall to the right hang a gray and a blue military cloak and alongside them a brown one; while on the opposite wall is a bunch of accoutrements. An open book lies upon the floor.

Signed at the lower right, "E. Johnson, 1861."

Height, 11 inches; width, 9 inches.

ÉDOUARD FRÈRE

1819–1886

59— 425.00 *Youthful Curiosity*

In the unaffected sweetness of its sentiment and the subtlety of its scheme of light and shade, this is an admirably characteristic example of the painter of Écouen. A little girl stands with her back against a high window-sill, reading. The afternoon sun plays upon her brown hair, tips the scarlet of her scarf, and charges the atmosphere of the brown interior with dusty gold. In the shadow beneath the window the girl's blue apron forms a cool spot of color, and varieties of cool effect are introduced by a Louis XV. chair of drab woodwork upholstered with russet green, and by a basket and wicker-covered bottle which lie on the floor. There is a charming mellowness in the imbrowned tones of the picture, and a dainty refinement in the complementary hues, that invest the subject with a pensiveness and delicacy of sentiment.

Signed at the lower left, "Ed. Frère, '57."

Height, 15 inches; width, 11½ inches.

F. L. FRANÇAIS

60— 110.00 *Landscape*

In the distance is a campagna, yellow in the light, bounded on the left by violet hills and having on the right a slight eminence. A pool of water lies on the right of the foreground, which is overhung by a steep bank, at the top of which a man and a woman stand, leaning upon a fence. A third figure appears to the left and others in the distance along a winding road.

Signed at the left, "Français, 1885."

Height, 7 inches; length, 22 inches.

E. TOTTIÈRE

61— *Nymphs Bathing*

200.00

In a grassy spot bordered with trees some nymphs are preparing for the bath. On the right of the composition a nude girl is seated on a white drapery, looking up at another who is balancing herself on one foot as she draws off her slipper. A third, with a blue veil streaming from her shoulders, is running toward a pool in the background, in which some figures are disporting themselves.

Signed at the lower left.

Height, 7 inches; length, 22 inches.

LÉON BARILLOT

62— *Cows Drinking*

450.00

On the rushy margin of a river are three cows, one of which, a white with patches of red, turns her head toward us. Several others are standing in the water, near the opposite bank. On the right of the farther pasture is a row of bluish-gray trees.

Signed at the lower right, "L. Barillot."

Height, 7 inches; length, 22 inches.

HENRI DÜTZSCHHOLD

63— *Ruins of a Roman Theatre*

100.00

The scene recalls the ruins of the Roman theatre at Fiesole. On the left of the composition tiers of seats, confused with fallen masonry, rise in the side of the hill, that slopes up to a wall over the top of which are visible some poplars and the roofs of a monastery. The ground on the right descends to a plain where water and buildings appear, the distance being bounded by blue mountains. In just such manner spreads the Mugnone Valley to the far barriers of the Apennines.

Signed at the lower left, "H. Dützschhold."

Height, 7 inches; length, 22 inches.

I. FARNETZ

64— *A River Scene*

225.00

Between banks dotted with pink roofs and white houses nestling amid trees, the vista of river stretches to a distant tower. In the foreground of the picture, on the right side, is a landing stage to which boats are moored. Gay pennons deck the mastheads, an American flag floats from a staff, and the animation of the scene is completed by the groups of brightly dressed people who throng the landing. Painted in a broad and vivacious style, the picture is full of life.

Signed at the lower left, "I. Farnetz, 1885."

Height, 7 inches; length, 22 inches.

EUGENE BENSON, A.N.A.

65— *At Biri Grande*

300.00

The scene represented is a loggia of Titian's country villa of Biri Grande, overlooking the Venetian lagoons. At the head of a long table, spread with plate and viands, the great artist is seated, with a lady on his left, at whose side is Bembo. The centre of the group at the other end of the table is the beautiful musician and poetess, Guspara Stumpa, playing on a mandolin.

Signed at the lower right, "EB., '88, Venetia."

Height, 7 inches; length, 27 inches.

R. SWAIN GIFFORD, N.A.

66— *A Newport Landscape*

575.00

The foreground, covered with grass and brush, is bounded on the right by an abrupt mass of rocks. Farther back, on the left of the picture, are gray cliffs with yellow growth upon their tops, which recede toward the sand dunes in the distant centre. Beyond the latter is visible a strip of grayish-blue sea.

Signed at the lower right, "R. Swain Gifford, 1887."

Height, 7 inches; length, 27 inches.

FRANK D. MILLET, N.A.

67— *A Knickerbocker Citizen*

1450.00

A prosperous citizen of the Knickerbocker period is represented leaning over the lower half of his front door, smoking a long pipe as he gazes over the river. He wears a wide-brimmed black hat, and over his full white shirt a short cream-colored jacket, with capacious breeches of the same color. On the stone flagging to the right of the door stands a trestle on which is set a *gris-de-Flandre* jug with pewter lid. The picture is painted with the skilful precision that characterizes this painter's work.

Signed at the lower left, "F. D. Millet."

Height, 24 inches; width, 8 inches.

GEORGE H. BOUGHTON, N.A., R.A.

68— *Black-Eyed Susan*

1000.00

Holding a nosegay, a young lady is walking beside the sea, which is bounded in the distance by gray cliffs with yellow herbage on their summits. Her costume consists of a black hat tied under the chin with ribbons, and a short black jacket, worn over a dress of white organdie.

Signed at the lower left, "G. H. Boughton."

Height, 24 inches; width, 8 inches.

R. SWAIN GIFFORD, N.A.

69— *Rocky Farm, Newport*

1000.00

The foreground of brown scrubby grass dips down in the centre, to the left of which gray rocky formations crop out. A sheet of water winds through the middle distance, bounded on the left by a meadow that rises gently to a clump of trees. The land forms a strip across the background, showing golden brown against a blue horizon, over which is a sky piled with clouds that catch the light toward the left.

Signed at the lower left, "R. Swain Gifford, 1881."

Height, 16½ inches; length, 37 inches.

FLORENT WILLEMS

70— *The Mother's Prayer*

275.00

In a room with high wooden panelling and deep blue hangings bordered with embroidery a young mother kneels beside her sleeping baby. Resting her elbows on the end of the cradle, she clasps her hands and gazes upwards. She is dressed in the elegantly simple costume of the seventeenth century—a dress of old-rose satin with full skirt, a tight bodice with hanging flounce, and white collar and cuffs. The cradle, raised above the rockers on four legs, is of wood, painted blue, with pictures on the panels, one of which represents the Flight into Egypt. It is surmounted by a linen hood under which the head of the sleeping child is visible.

Signed at the lower left, "F. Willems."

Height, 16 inches; width, 12½ inches.

F. S. CHURCH, N.A.

71— *The Enchantress*

550.00

A tiger lies sideways, on the left of the picture, with its eyes fixed upon a young girl who sits blowing through a long, thin pipe into a brazier. In the smoke which curls up from the latter, doves are hovering. The girl's figure is wrapped in a diaphanous white robe, which shows vaguely against the pale green foliage and vapory distance.

Signed at the lower right, "F. S. Church, N. Y., '87."

Height, 7½ inches; length, 18 inches.

A. KEAJDER

72— *Flowers*

70.00

The bouquet consists of a crimson rose set amid white ones and surrounded by a profusion of buds.

Signed at the lower left, "A. Keajder."

Height, 7 inches; length, 22 inches.

H. CONSTANTIN RENARD

73— *Still Life*

Upon a table lie a bunch of asparagus and some large red strawberries, displayed upon a basket lid. Near by is a tumbler half full of water, and over the edge of the table projects a sharp-pointed kitchen knife.

Signed at the lower left, "H. Constantin Renard."

Height, 7 inches; length, 22 inches.

CHARLES CARYLL COLEMAN, A.N.A.

74— *A Capri Meadow*

Beyond the meadow lies the blue water, with Vesuvius in the distance, and a range of lavender mountains to its right. Near the centre winds a path beside which a girl is seated on a stone wall, talking to another, who stands knitting under a small tree. A little way from them a third is stooping to gather flowers.

Signed at the lower right, "C Capri."

Height, 6 inches; length, 24 inches.

CHARLES CARYLL COLEMAN, A.N.A.

75— *A Scene in Capri*

An irregular mass of masonry gleams white against the deep blue of the sky. On some stone steps at the right sits a girl with a green water jar, and on an arch above her are two others, one of whom is dressing her hair, while two more stand at the left, holding jars upon their heads.

Signed at the lower centre, "C Capri."

Height, 5½ inches; length, 24 inches.

300.

HENRI JEAN GUILLAUME MARTIN

76— *Sunshine and Shadow*

100

Within a violet shadow, that spreads in a band across the poppy-sprinkled meadow, a child lies on its back. Upon the edge of the shadow a large beech trunk grows, and a girl in pink dress stands near a flock of geese. Behind them the sunshine forms a streak of yellow, and in the distance are a farm and hills. The picture is an interesting little study by a painter who has won notable distinction in allegorical subjects, treated for the most part in a high key of color.

Signed at the lower left, "Henri Martin, '86."

Height, 7 inches; length, 22 inches.

J. CARROLL BECKWITH, N.A.

77— *A Summer Evening*

200.00

The composition shows a vista of river in the front of which a lady is seated in a boat, holding the sculls. Her costume is black, and the flash of a scarlet feather in her hat is answered by the awning of a boat moored at some distance back, beneath a summer-house on the bank. Among the trees beyond appears also a red building. The sun is sinking into a bed of lavender haze.

Signed at the lower left, "Carroll Beckwith."

Height, 24 inches; width, 8 inches.

AMANDA BREWSTER SEWELL

78— *A Nymph*

200.00

Clad in a Greek costume of soft creamy material, a girl approaches across the grass, sunshine sprinkled in flakes of light over her figure and upon the apple tree behind her. She walks in a pensive mood, with her left hand to her breast and a scroll held in her right.

Signed at the lower left, "A. B. Sewell, 1895."

Height, 23 inches; width, 8½ inches.

KENYON COX, N.A.

79— *On the Edge of the Brook*

140.00

A girl who is seated on a bank is robed in a white drapery that leaves her right arm and side exposed. A dull red drapery, held in her left hand, passes under the figure and reappears on the right side. Through the meadow beyond, a nude is swiftly moving away, with her hands held up to her head.

Signed at the lower right, "Kenyon Cox, '87."

Height, 23 inches; width, 8½ inches.

LUC OLIVIER MERSON

80— *Diana*

175.00

This painter of historical and allegorical subjects has occasionally executed decorative subjects, and the present is a miniature example of the latter. The goddess is represented reclining upon creamy clouds, flushed with rose, a black drapery falling over her knees. A cupid, poised above, whispers in her ear, and another floats beneath her. An owl hovers in the air.

Signed at the upper left, "Lvc Olivier Merson, MDCCCLXXXV."

Height, 24 inches; width, 20 inches.

THOMAS COLE, N.A.

1801–1848

M.M.A.

81— *A Roman Aqueduct*

875.00

One may see in this picture how Poussin and Salvator Rosa affected Cole's impression of Italy, and trace also something of the spirit which prompted his series of the "Course of Empire." The scene is wild and desolate, the wreck of a mighty past. The foreground is a confusion of fallen masonry, coarse grass, and scrub; to the right is a ruin of ponderous vaulted roofs upon giant piers; and diagonally across the middle distance the broken line of an aqueduct, beyond which the desolate campagna continues to the foothills of the Alban Mountains. These are seen through clouds which float over the slopes in wreaths, or ascend like smoke to the warm creamy sky, where gray clouds are piled in masses toward the right. The picture is impressive, revealing an almost stern intensity of purpose.

Signed on the back, "T. Cole, Florence, 1832," and inscribed, "Presented to W. A. Adams by T. Cole, 1834."

Height, 14 inches; length, 22½ inches.

EDWIN H. BLASHFIELD, N.A.

82— *The Sculptor's Model*

240.00

A sculptor sits at a table, fashioning a figure in clay; while his model, a young girl, reclines in a chair, swathed in rose-colored drapery. He himself is nude but for a pale green drapery which hangs from his left shoulder and falls over his lap. The studio is lined with white marble inlaid with dull red panels, and along the wall is a marble lounge with green cushions.

Signed at the lower right, "E. H. Blashfield."

Height, 17½ inches; length, 18½ inches.

AIMÉ NICOLAS MOROT

83— *When the World was Young*

400.

The scene of this little idyl is a grassy slope underneath a beech, where a shepherd lad is explaining to a young shepherdess the mysteries of the pan-pipes. She wears a white drapery, fastened below the breasts with a girdle, and a black skin loosely flung around her figure. The boy is nude. The girl's crook and hat lie beside her on the bank, at the foot of which is a little pool.

Signed at the lower right, "Aimé Morot, 1886."

Height, 24 inches; width, 19½ inches.

GEORGE H. BOUGHTON, N.A., R.A.

84— *The Cronies*

650.00

Perhaps one may detect in this very good example of George Boughton a certain influence of Édouard Frère, whose friendship and advice he enjoyed during his stay in Paris. Two old peasant women are seated before a large square fireplace; one with her back to us, extending her hands toward the scanty glow, while her companion turns toward her, leaning forward in her talk. On the high mantel shelf stand bits of china, a little cross, books, and bottles. The white caps of the old women and touches of dull blue and red in their costumes unite with the drab wall to complete an agreeable tone effect, very grave and tender in feeling.

Signed at the lower left panel, "G. H. Boughton, 1887."

Height, 23 inches; length, 23½ inches.

RAIMUNDO DE MADRAZO

85— 760. A Spanish Beauty

In a familiar vein, though more spontaneous than sometimes, Madrazo has here represented a girl in exquisitely dainty costume, sitting beneath a vine-covered trellis. His fondness for pink is again evident, in the hue of her skirt, delicately suffused with lavender; and, as she crosses one leg over the other, she reveals a silk stocking of shell-like pink, and dangles in her right hand a yellow fan with a decoration of purple flowers. Her toes are tipped into embroidered slippers. A flash of accentuation is given to her figure by the black corset, cut square over the bosom, and edged with lace, while with studied negligence a white mantilla drapes her hair, in which there is the gleam of a crimson ribbon. Some red roses lie upon the ground beside her foot.

The picture admirably represents Madrazo's pure and delicate coloring and the vivacity of his technique.

Signed at the lower left, "R. Madrazo."

Height, 38½ inches; width, 28½ inches.

GEORGE H. BOUGHTON, N.A., R.A.

86—*Marvell's Last Visit to Milton*

£600.

The group is gathered in front of a homestead, the lower story of which is built of red brick, with timber and plaster above. Covered with a long gray wrapper, Milton sits in the centre, holding the hand of Andrew Marvell, his friend, who was his assistant when he was Latin Secretary to Cromwell, and who leans over him, with his disengaged hand on the back of the seat. To the right sits one of the daughters, gazing with solicitude into her father's face, while her hand rests upon a book on the table at her side. The other daughter stands behind the poet's chair, and a maid, carrying a tray, appears in the doorway. To the left of the main group a violoncello player sits beside a man who holds a book of music. The scene is bounded by a hedge, over the top of which a dovecote and trees are visible.

The picture offers a good specimen of the old colonial subjects which have made Mr. Boughton popular on both sides of the Atlantic.

Signed at the lower right, "G. H. Boughton."

Height, 27½ inches; length, 65 inches.

JOHN F. KENSETT, N.A.

1818–1872

87— 600.00 *Windsor Castle*

The scene is pictured from a point of view where now the railway bridge spans the river. The water stretches away from the foreground, with juicy green meadows on each side. Willows fringe the left bank, and on the opposite one a gate crosses the towing path, upon which, a little farther back, appears the figure of a man carrying milk pails, his herd of cows being strung out in two lines to the right. In the middle distance floats a barge with one mast, and other shipping is moored in the distance below the town, which nestles in tiers of red roofs beneath the castle rock. The ramparts and bastions rise in terraces to St. George's Chapel and the central keep, which loom softly gray in the warm haze of the evening sky, simmering overhead with roseate, creamy atmosphere. With characteristic delicacy of imagination and of treatment, the majestic pile and the simple charm of its rustic setting are rendered with true feeling alike for the grandeur and for the sweetness of the scene.

Signed at the lower right, "J. F. K., 1867."

Height, 29½ inches; length, 44 inches.

SIR LAURENCE ALMA-TADEMA, R.A.

88— *A Reading from Homer*

30,300.—

The spirit of the old Greek life, its grace of living, and beautiful environment are revived in this picture with the fulness of learning and reasonableness of suggestion that render the work of Alma-Tadema unique. A poet is declaiming his verse to a small but intently sympathetic audience. They are gathered in a little amphitheatre of marble that stands on an eminence overlooking the blue sea, in front of a temple dedicated, we may believe, to Apollo. For the spot is evidently devoted to poetry, Homer's name being incised in the marble behind the reader's seat; and hither he, who has some fine thought, and those who desire to "hear some new thing," can resort.

Holding the roll of manuscript upon his knee and extending its long scroll with his left hand, the poet, crowned with bay, leans forward in his seat gazing at a young girl in the group before him. Robed in white, with daffodils in her hair, she reclines against the back of the *exedra*, holding a tambourine, decorated with figures on a red ground. One of her hands lies in the grasp of a young man who sits on the floor beside her with knees drawn up. He is resting his right hand on a lyre, which has graved ornaments and screw pins of brass. In front of him, prone upon the ground, lies a youth swathed in a short bearskin, who supports his chin on his hand as he looks up at the poet. To the left of the group stands a figure in a drab cloak, with a wreath of red and white anemones in his hair.

Signed at the right, "Alma-Tadema, op. CCLXVII."

Height, 36 inches; length, 72 inches.

JOSÉ VILLEGAS

89— 800. *The Page*

Manifested in this picture are the feeling for the pomp and pride of life and a skill in the delineation of sumptuous textures that distinguish the followers of Fortuny, as well as a certain robustness of style, characteristic of Villegas himself. Upon a scarlet carpet that forms a strip down the marble pavement, and, like it, is strewn with flowers, a page in elaborate costume of the Cinquecento stands, holding a velvet cushion. It is embroidered with a coat of arms, which reappears on the front of the young man's plum-colored doublet. The latter is edged with white fur round the neck and armholes, which leave exposed the gold and rose brocade sleeves of the undergarment. He wears a gold chain over his breast, and his legs are clothed in tights, magenta and flesh-colored respectively, with a magenta band round the calf. Behind the figure rises a step on which stands a pedestal altar of carved marble. A tall wax candle leans against it, and in an arc behind it kneeling pages hold tapers, the lights from which shed smoke and glare into the upper darkness of the background. The color scheme is treated with effective breadth, while the details are delicately elaborated.

Signed at the lower left, "Villegas, Hispalis, MDCCCLXXXV."

Height, 78 inches; width, 39 inches.

LORD LEIGHTON, P.R.A.

1830–1896

Mural Paintings

A MYTHOLOGICAL TRIPTYCH ILLUSTRATING MUSIC

90— 16,000 CENTRAL PANEL

Against a background of dull gold, Mnemosyne is represented in an attitude of contemplation. She leans forward with one leg crossed over the other; a pose that permits an intricate play of folds to her costume. This consists of an ashy purple robe, worn over a white chemise and wrapped round with dull amber drapery. Above her float two maidens, the upper sides of whose wings are blue, with under feathers of dove gray and white. They hold, respectively, a lyre and a scroll. In front of the Muse stand two tripods, a snake coiling round and rearing above the left one, while a branch of bay leans against the other.

On the left of the composition is the standing figure of Melpomene, draped from neck to feet in slaty blue, with a grayish-purple veil floating from behind her head. The right hand, clasping a scroll, supports her left elbow, the left hand being against her cheek. The pendant to this figure is Thaleia, whose mantle of reddish plum color is drawn tightly over her head and form, so that only the face, looking upwards with a sad expression, and the right hand, grasping the white undergarment beneath her chin, are visible.

Height, 85 inches; length, 130 inches.

91— RIGHT PANEL

A maiden, representing, perhaps, Terpsichore, pirouettes upon her toes, with her back toward us and her head looking over her shoulder, as she holds aloft a tambourine. By her side skips a nude boy with head thrown back, blowing into double pipes, one of which he holds in each hand. The maiden wears a robe of tea-leaf brown that leaves her right breast and shoulder bare, and round her floats a creamy drapery with golden shadows in the swirling folds.

Height, 85 inches; width, 50 inches.

92— LEFT PANEL

Garbed in a rosy robe which leaves her arms and one leg exposed, a maiden, possibly figuring Erato, stands, poising a garland of roses above her head. At her feet, stooping to tune a lyre, is a winged girl with rich golden-brown feathers on her pinions, changing at the tip to bluish gray.

Height, 85 inches; width, 50 inches.

The background throughout the series is of dull gold, enclosed in borders of laurel or wave designs. The figures possess the exquisite grace of line and movement, and the draperies that chaste refinement in the disposure of folds and masses which distinguish Leighton's Neo-Greek subjects, and show to particular advantage in subjects, such as these, of pure decorations.

GEORGE H. BOUGHTON, N.A., R.A.

93— *A Golden Afternoon, Luccombe Chine, Isle of Wight*

1500?

Down the slope of hills in the foreground, to the left of which is a stile in a stone wall, a shepherd, accompanied by his collie, drives his sheep into a fold of hurdles that occupies the centre of the composition. Beyond this a line of trees is broken by the red roofs of a farmhouse, while a larger one appears farther back, surrounded by wheat ricks. On the right is a distant peep of blue sea, bounded by a range of chalk cliffs. The sky is blue, mottled with gray and dun-colored clouds.

Signed at lower left, "G. H. Boughton, 1888."

Height, 46 inches; length, 84 inches.

FIRST AFTERNOON'S SALE

Saturday, January 24th, 1903

BEGINNING PROMPTLY AT 3 O'CLOCK

Antique Chinese Porcelain

101 — *Miniature Vase.* 10.00

Oviform bottle shaped. Mirror-black glaze.

102 — *Miniature Ovoid Vase.* 29.00

Rose soufflé glaze. Yung-chêng, 1723–1735.

103 — *Miniature Vase.* 23.00

Cylindrical. Mustard-yellow crackle glaze.

104 — *Writer's Water Jar.* 11.00

Globular form. Thin white porcelain, coated with an imperial yellow glaze ; phœnixes and cloud forms incised and enamelled in green and purple.

105 — *Writer's Water Dish.* 6.00

Thick porcelain of the Ch'ien-lung period (1736–1795). Incised and carved decoration beneath a pale celadon glaze.

106 — *Wine Cup.* 10.00

Hard paste. Outer surface covered with a minutely crackled apple-green glaze of fine iridescence. K'ang-hsi, 1662–1722.

107 — *Miniature Vase.*

Oviform bottle shaped. Minutely crackled mustard-yellow glaze. Teakwood stand.

108 — *Writer's Water Jar.*

Globular form on tripod. Coral-red glaze of fine quality. Seal mark underneath. Ch'ien-lung, 1736–1795.

109 — *Miniature Bottle-shaped Vase.*

Mustard-yellow crackle glaze. Teakwood stand.

110 — *Imperial Wine Cup.*

Semi-eggshell porcelain of the Ch'ien-lung period (1736–1795). Miniature figures, garden scenes, and other decoration exquisitely painted in enamels and gold. Seal mark pencilled in coral red.

111 — *Tripod Perfume Burner.*

Oviform. Covered with a brilliant glaze of *café-au-lait*. Teakwood stand and cover.

112 — *Small Bottle-shaped Vase.*

With bulbous-shaped mouth. Invested with a pale green glaze. Yung-chêng, 1723–1735.

Height, 5 inches.

113 — *Quadrilateral Vase.*

Thin porcelain of the Ch'ien-lung period (1736–1795). Invested with mustard-yellow crackle glaze. Ribbon handles at neck.

Height, 5½ inches.

114 — *Miniature Oviform Vase.*

Covered with camelia-leaf green glaze which is minutely crackled throughout.

115 — *Miniature Bottle-shaped Vase.*

Invested with a fine flambé glaze of red, purple, and black. K'ang-hsi, 1662–1722.

116 — *Miniature Vase.*

Bottle shaped. Covered with *gris-pearl* glaze which is marked with a pronounced crackle. Seal mark of Ch'ien-lung (1736–1795) pencilled in blue underneath foot.

117 — *Miniature Oviform Jar.*

Thick porcelain. Invested with a brilliant glaze of *café-au-lait.*

118 — *Writer's Water Vessel.*

Outer surface covered with a brilliant red glaze of *sang-de-bœuf* tint. Ch'ien-lung, 1736–1795.

119 — *Quadrilateral Vase.*

Hard paste. Covered with a pale turquoise-blue glaze. The Pa Kua, the eight diagrams or trigrams, carved in the paste in low relief.

Height, 5½ inches.

120 — *Bottle-shaped Vase.*

With bulbous-shaped mouth. Of heavy texture which is invested with a brilliant mirror-black glaze.

Height, 5 inches.

121 — *Small Bottle-shaped Vase.*

Mustard-yellow crackle glaze.

Height, 5½ inches.

122 — *Small Pear-shaped Vase.*

Invested with a deep brown and gold-dust soufflé glaze. Mark of Ch'êng-hua, 1465–1487.

Height, 5 inches.

123 — *Fire Bowl.*

Semi-globular. Invested with a green glaze containing a delicate and uneven crackle.

Diameter, 4 inches.

124 — *Cylindrical Vase.*

Thick porcelain. Invested with a mustard-yellow crackle glaze.

Height, 5 inches.

125 — *Bottle-shaped Vase.*

Variegated enamel glaze in imitation of agate.

Height, 6 inches.

126 — *Beaker-shaped Vase.*

Covered with a brilliant violet-color glaze.

Height, 6 inches.

127 — *Oviform Vase.*

Hard paste of the K'ang-hsi period (1662–1722). Invested with a mustard-yellow glaze which is minutely crackled throughout.

Height, 6 inches.

128 — *Globular Jar.*

Outside invested with a brilliant red glaze which is slightly streaked with purple and. the shoulder. Inside and underneath, cream-white glaze.

Diameter, 4½ inches.

129 — *Oviform Vase.*

Thick porcelain. Covered with a pale turquoise-blue glaze over a thin, delicate crackle.

Height, 6 inches.

130 — *Incense Burner.*

Dense porcelain. Invested with a red glaze typical of "ox-blood" color. K'ang-hsi, 1662–1722. Teakwood cover.

Depth, 3½ inches.

131 — *Miniature Vase.*

Bottle shaped. Invested with camelia-leaf green crackle glaze.

Height, 5 inches.

132 — *Bottle-shaped Vase.*

Thick porcelain. Invested with a monochrome glaze of deep violet.

Height, 6½ inches.

133 — *Oviform Vase.*

Of crackle texture, and covered with an apple-green glaze of iridescent quality.

Height, 5 inches.

134 — *Fire Bowl.*

Semi-globular form. Brown crackle texture, which is invested with a brilliant *café-au-lait* glaze. K'ang-hsi, 1662–1722.

135 — *Small Globular Jar.*

Clear white porcelain of the K'ang-hsi period (1662–1722). Decoration of floral scrolls in peach-bloom tint. Six-character mark pencilled in blue. Silver inlaid teakwood stand.

Diameter, 4 inches.

136 — *Small Quadrilateral Vase.*

Thick porcelain. Invested with a *sang-de-bœuf* glaze applied over a pale celadon.

Height, 6½ inches.

137 — *Small Beaker.*

Invested with a monochrome glaze of camelia-leaf green.

Height, 5½ inches.

138 — *Oviform Vase.*

Invested with a monochrome glaze of deep purple.

Height, 5½ inches.

139 — *Small Pear-shaped Vase.*

Thick porcelain of the K'ang-hsi period (1662–1722). Invested with iron-rust glaze of brilliant quality.

Height, 7½ inches.

140 — *Bottle-shaped Vase.*

Covered with a monochrome glaze of apple green, and minutely crackled throughout.

Height, 5½ inches.

141 — *Bottle-shaped Vase.*

Invested with a brilliant mirror-black glaze ; mouth and foot of celadon crackle. Incised mark underneath.

Height, 6½ inches.

142 — *Oviform Vase.*

Thick texture. Covered with a fine iron-rust glaze. Teakwood stand.

Height, 7½ inches.

143 — *Writer's Water Jar.*

Fashioned after a fabulous beast. Covered with flambé glaze. (Repaired.) Teakwood stand.

144 — *Writer's Water Jar.*

Similar to the preceding. (Repaired.) Teakwood stand.

145 — *Melon-shaped Vase.*

Invested with a monochrome glaze of camelia-leaf green over a minute crackle.

Height, 5 inches.

146 — *Small Bottle-shaped Vase.*

Clear white porcelain of the Ch'ien-lung period (1736–1795). Decoration of dragon, fire emblems, and pearl of omnipotence in peach-bloom tint, and cloud forms and turbulent water in *bleu-de-Nankin*. Seal mark beneath.

Height, 5½ inches.

147 — *Miniature Fish Jar.*

Outside covered with a brilliant red glaze, slightly streaked with purple round shoulder.

Diameter, 4½ inches.

148 — *Porcelain Bowl.*

Chrysanthemum shape, the stem forming feet. Partially covered with flambé glaze. Teakwood stand.

Diameter, 4½ inches.

149 — *Small Globular Vase.*

Covered with a monochrome glaze to imitate iron rust.

Height, 3½ inches.

150 — *Bottle-shaped Vase.*

In brilliant *sang-de-bœuf* glaze. Ch'ien-lung, 1736–1795.

151 — *Small Oviform Vase.*

With tubes at neck for hanging. Thick texture, which is coated with a *café-au-lait* glaze over a pronounced crackle. K'ang-hsi, 1662–1722.

152 — *Oviform Vase.*

Thick porcelain of the K'ang-hsi period (1662–1722). Invested with a rich brown and gold-dust glaze.

Height, 5 inches.

153 — *Miniature Fish Jar.*

Clear white texture. The outer surface covered with a fine monochrome glaze of coral red.

Diameter, 3½ inches.

154 — *Small Cylindrical Vase.*

Thick texture, and covered with tea-dust glaze. Incised seal mark of Ch'ien-lung, 1736–1795.

Height, 5½ inches.

155 — *Lang-Yao Incense Jar.*

Circular form. Invested with a brilliant red glaze with faint purple shadings. Teak-wood openwork cover.

Diameter, 5 inches.

156 — *Small Pear-shaped Vase.*

Enamelled with a monochrome glaze of pale turquoise-blue, minutely crackled.

Height, 6 inches.

157 — *Small Galipot.*

Thick texture, which is coated with a deep red glaze. The rim of neck is defined by a rim of brown crackle. Ch'ien-lung, 1736–1795.

Height, 6 inches.

158 — *Slender Oviform Vase.*

Thin texture of the K'ang-hsi period (1662–1722). Invested with a monochrome glaze of camelia-leaf green.

Height, 5½ inches.

159 — *Small Gourd-shaped Vase.*

Thick texture, and invested with a mottled red glaze.

Height, 6½ inches.

160 — *Small Galipot.*

Clear white porcelain of the Yung-chêng period (1723–1735). Enamelled with a monochrome glaze of lapis-lazuli tint of soft, even quality.

Height, 6 inches.

161 — *Galipot.*

Clear white texture. Covered with a monochrome glaze of coral red of fine, even texture. Yung-chêng, 1723–1735.

Height, 7 inches.

162 — *Miniature Fish Bowl.*

Clear white porcelain of the Yung-chêng period (1723–1735). Covered with a *clair-de-lune* glaze of fine texture. Seal mark underneath foot, pencilled in blue. Carved teakwood stand.

Height, 4½ inches.

163 — *Oviform Vase.*

Thick texture. Invested with a flambé glaze of red and purple. Ch'ien-lung, 1736–1795.

Height, 7 inches.

164 — *Bottle-shaped Vase.*

Clear white porcelain of the Yung-chêng period (1723–1735). Floral scrolls, sceptre head, and leaf borders delicately engraved in the paste, beneath a turquoise-blue glaze.

Height, 8½ inches.

165 — *Galipot.*

Thick texture. Covered with a mottled red glaze of brilliant quality. Ch'ien-lung, 1736–1795.

Height, 7 inches.

166 — *Oviform Vase.*

Thin texture. Enamelled with a turquoise-blue glaze over a minute crackle. Yung-chêng, 1723–1735.

Height, 6½ inches.

167 — *Bottle-shaped Vase.*

Globular body with tall, slender neck. Crackled texture, which is covered with a *café-au-lait* glaze. Lotus flowers, storks, and symbols modelled in low relief, and enamelled in blue and white. K'ang-hsi, 1662–1722.

Height, 7 inches.

168 — *Pear-shaped Vase.*

Thin texture of the Yung-chêng period (1723–1735). Covered with a turquoise-blue glaze, which is minutely crackled.

Height, 9 inches.

169 — *Quadrilaterai Vase.*

With rudimentary elephant-head handles and peach-shape panels. Heavy crackle texture, which is coated with a mottled red running glaze. Ch'ien-lung, 1736–1795.

Height, 7½ inches.

170 — *Bottle-shaped Vase.*

Thin porcelain. Invested with a pale turquoise-blue mottled glaze. Yung-chêng, 1723–1735.

Height, 9 inches.

171 — *Bottle-shaped Vase.*

Clear white porcelain of the Yung-chêng period (1723–1735). Invested with a brilliant brown glaze, which is marked with metallic spots. Teakwood stand.

Height, 7½ inches.

172 — *Oviform Vase.*

Clear white porcelain. Covered with a starch-blue glaze of fine, even texture, beneath which is pencilled, in a darker shade of blue, chrysanthemum flowers and an elaborate scroll design. Yung-chêng, 1723–1735.

Height, 7½ inches.

173 — *Double Quadrilateral Vase.*

With rudimentary elephant-head handles. Invested with brilliant red glaze.

Height, 9 inches.

174 — *Galipot.*

Thick porcelain, which is coated with a red and purple flambé glaze. Ch'ien-lung, 1736–1795. Teakwood stand.

Height, 8½ inches.

175 — *Bottle-shaped Vase.*

Thin texture. Invested with a fine monochrome glaze of camelia-leaf green, and crackled throughout. K'ang-hsi, 1662–1722.

Height, 9 inches.

176 — *Bottle-shaped Vase.*

With rudimentary handles. Thick porcelain of the Ch'ien-lung period (1736–1795). Covered with red and purple splash glaze. Incised seal mark.

Height, 9 inches.

177 — *Flat Oviform Vase.*

Melon design. Vine and leaf scrolls carved in the paste beneath a rich green glaze. Chi'en-lung, 1736–1795.

Height, 9 inches.

178 — *Bottle-shaped Vase.*

Thick porcelain. Covered with a brilliant red glaze, which is mottled and shaded with purple.

Height, 10 inches.

179 — *Apple-green Oviform Vase.*

Invested with an iridescent, translucent enamel, which is uniformly crackled with a network in brown lines. K'ang-hsi, 1662–1722.

Height, 5 inches.

180 — *Bottle-shaped Vase.*

Covered with red and purple splash glaze. Dragon modelled in relief at the shoulder and neck.

Height, 8 inches.

181 — *Oviform Vase.*

Thick texture. Invested with tea-dust glaze of soft, even quality. Ch'ien-lung, 1736–1795.

Height, 9½ inches.

182 — *Quadrilateral Vase.*

With rudimentary elephant-head handles. Thick crackle texture, which is invested with a flambé glaze of red, purple, and brown enamels; peach-shape ornaments carved in the paste in low relief. Ch'ien-lung, 1736–1795.

Height, 8 inches.

183 — *Pear-shaped Vase.*

Enamelled with a monochrome glaze of apple-green. Teakwood stand.

Height, 9 inches.

184 — *Cylindrical Vase.*

Glazed in imitation of agate. Various symbols pencilled in pale blue. Teakwood stand.

Height, 9 inches.

185 — *Bottle-shaped Vase.*

With rudimentary handles. Thick porcelain of the Ch'ien-lung period (1736–1795). Invested with a brilliant red and purple splash glaze. Incised seal mark underneath foot.

Height, 8½ inches.

186 — *Melon-shaped Vase.*

Thin texture. Monochrome glaze of camelia-leaf green, minutely crackled throughout. Melon vine in bearing, and butterflies pencilled in a darker shade of green. Ch'ien-lung, 1736–1795.

Height, 8½ inches.

187 — *Small Galipot.*

Coarse texture. Invested with a brilliant red glaze splashed with purple. The rim of the mouth is defined by a line of brown crackle.

Height, 6 inches.

188 — *Powder-blue Club-shaped Vase.*

Of the K'ang-hsi period (1662–1722). Decoration of flowers and birds in gold over the glaze.

Height, 9½ inches.

189 — *Flambé Vase.*

Bottle shaped, with rudimentary handles at neck. Of thick texture and invested with a red and purple splash glaze. Incised seal mark of the Ch'ien-lung period (1736–1795). (Slight repair.)

Height, 8½ inches.

190 — *Triple Gourd Vase.*

Hard paste of the Yung-chêng period (1723-1735). Invested with finely crackled turquoise-blue glaze known as "fish-roe" crackle. (Repaired at neck.) Teakwood stand.

Height, 8½ inches.

191 — *Flambé Vase.*

Ovoid body, with tubular neck spreading at mouth. Clear texture of the Ch'ien-lung period (1736–1795). Invested with a purple and *clair-de-lune* splash glaze. Incised seal mark.

Height, 8½ inches.

192 — *Celadon Vase.*

Bottle shaped, with a bulging body. Ornamented with an elaborate design of scroll clouds etched in the paste, and the whole surface invested with a celadon glaze of typical color. Underneath, double ring mark of the K'ang-hsi period (1662–1722) and a leaf symbol pencilled in blue.

Height, 10 inches.

193 — *Iridescent Iron-rust Vase.*

Galipot shaped. Enamelled with a dark brown monochrome glaze, thickly speckled with minute points of deep metallic lustrous aspect. K'ang-hsi, 1662–1722.

Height, 9½ inches.

194 — *Oviform Vase.*

Of the K'ang-hsi period (1662–1722). Covered with a brilliant monochrome glaze of camelia-leaf green minutely crackled throughout. The foot is enamelled underneath with the same glaze, which is also partially spread inside the mouth. Teakwood stand.

Height, 9½ inches.

195 — *Oviform Vase.*

Coarse texture of the Ch'ien-lung period (1736–1795). Invested with a brilliant red glaze with faint splashes of purple. Mounted in gilt brass.

Height, 10 inches.

196 — *Oviform Vase.*

Companion to the preceding

Height, 10 inches.

197 — *Pilgrim-bottle Vase.*

Covered with a finely crackled turquoise-blue glaze, which varies in soft translucent tints, according to its depth. Yung-chêng, 1723–1735.

Height, 10½ inches.

198 — *Bottle-shaped Vase.*

With rudimentary handles. Thick texture of the Ch'ien-lung period (1736–1795). Invested with flambé glaze of red and purple tints. Incised seal mark.

Height, 8½ inches.

199 — *Vase.*

Globular body with cylindrical neck. Covered with an iridescent monochrome glaze of camelia-leaf green of uniform tint and fine quality; minutely crackled. K'ang-hsi, 1662–1722.

Height, 9½ inches.

200 — *Bottle-shaped Vase.*

Clear white texture. Invested with a pale celadon glaze. A dragon encircles the tubular neck, modelled in relief and glazed in peach-bloom tint, and round the body are cloud forms, dragon, and symbols etched in the paste. K'ang-hsi, 1662–1722.

Height, 8½ inches.

201 — *Flambé Globular Jar.*

Dense texture. Invested with a splash glaze of various tints of red, purple, and brown. K'ang-hsi, 1662–1722. Gilt metal collar.

Height, 6 inches.

202 — *Bowl.*

Of the Yung-chêng period (1723–1735). Outside covered with a deep monochrome glaze of a coral-red tint. Underneath, seal mark and double ring pencilled in blue.

Diameter, 8 inches.

203 — *Circular Dish.*

Thick texture. Invested with a deep mazarin-blue glaze, thickening in centre and underneath. Teakwood stand.

Diameter, 8 inches.

204 — *Ch'ien-lung Plate.*

Covered with a monochrome glaze of rose tint. (Repaired.)

Diameter, 8 inches.

205 — *Oviform Vase.*

Thin texture of the Ch'ien-lung period (1736–1795). Invested with a pale pink soufflé glaze. Symbolical bat and cloud forms pencilled in a darker shade.

Height, 8½ inches.

206 — *Oviform Vase.*

With spreading neck and rudimentary stork-head handles. Invested with finely crackled turquoise-blue glaze, which extends over the rim inside the mouth, and over which are pronounced metallic streaks. Yung-chêng, 1723–1735.

Height, 11 inches.

207 — *Club-shaped Vase.*

Of good form and finished technique. Enamelled with the red glaze of the Lang-Yao of the reign of K'ang-hsi (1662–1722). The surface of the glaze exhibits a superficial network of crackle lines and reflects the tints of *sang-de-bœuf.*

Height, 9¾ inches.

208 — *Melon-shaped Vase.*

Modelled in form of an ordinary melon, with vertical grooves, and coated with a monochrome glaze of emerald green of iridescent texture, and minutely crackled throughout. K'ang-hsi, 1662–1722.

Height, 9 inches.

209 — *Galipot.*

Coarse texture of the Ch'ien-lung period (1736–1795). Invested with a monochrome glaze of brilliant red.

Height, 10 inches.

210 — *Flat Oviform Vase.*

With rudimentary elephant-head handles. Dense texture of the K'ang-hsi period (1662–1722). Coated with a thick monochrome glaze of tea-dust color. Incised seal mark.

Height, 11 inches.

211 — *Quadrilateral Vase.*

With raised rim and corner ornaments. Coated with a deep violet and pale turquoise-blue glaze, which is minutely crackled throughout, and flecked with metallic spots. K'ang-hsi, 1662–1722.

Height, 10½ inches.

212 — *Beaker Vase.*

Thick texture. Invested with a mustard-yellow glaze, which is minutely crackled throughout. Teakwood stand.

Height, 11½ inches.

213 — *Flambé Vase.*

Hexagonal bottle shaped, with tubes at neck for hanging. Dense crackled texture, which is invested with a variegated splash glaze of red, purple, and green tints. Ch'ien-lung, 1736–1795.

Height, 11½ inches.

214 — *Quadrilateral Vase.*

Coated with a monochrome glaze of camelia-leaf green of perfect purity, and minutely crackled throughout. K'ang-hsi, 1662–1722.

Height, 12 inches.

215 — *Oviform Flambé Vase.*

Fashioned after a lily, and with chimera-head and ring handles. Of thick crackled texture, which is invested with red and purple splash glaze. Ch'ien-lung, 1736–1795.

Height, 13 inches.

216 — *Pear-shaped Vase.*

Of the Ch'ien-lung period (1736–1795). Coated with a monochrome glaze of tea color of soft, even quality.

Height, 11 inches.

217 — *Bottle-shaped Vase.*

Globular body with tall, cylindrical neck. Of thick texture, and enamelled with a brilliant ruby-red glaze. K'ang-hsi, 1662–1722.

Height, 12 inches.

218 — *Bottle-shaped Vase.*

Thin texture of the Tao-kuang period (1821–1850). Invested with a monochrome glaze of imperial yellow, underneath which are dragons amid cloud forms and fire emblems etched in the paste.

Height, 12 inches.

219 — *Bottle-shaped Vase.*

Of the Yung-chêng period (1723–1735). Globular body with tall, tubular neck. Enamelled with a rich translucent glaze of turquoise tint, which is minutely crackled throughout with a network of defined lines. Teakwood stand.

Height, 13 inches.

220 — *Quadrilateral Vase.*

With chimera-head handles. Of dense crackled texture, which is coated with a flambé glaze of brilliant red and purple tints. Ch'ien-lung, 1736–1795. Carved teakwood stand.

Height, 12 inches.

221 — *Pear-shaped Vase.*

Dense texture of the Ch'ien-lung period (1736–1795), and invested with a brilliant red and purple splash glaze.

Height, 14 inches.

222 — *Oviform Vase.*

Clear white porcelain of the Yung-chêng period (1723–1735). Covered with a brilliant turquoise-blue glaze of fine texture, and minutely crackled throughout. Carved teakwood stand.

Height, 10 inches.

223 — *Flambé Jar.*

Globular form with wide mouth. Coarse crackled texture of the Ch'ien-lung period (1736–1795), and coated with a dark red and purple splash glaze, which also spreads inside the mouth. Teakwood stand.

Height, 9 inches.

224 — *Bottle-shaped Vase.*

Of graceful form and fine texture of the Ch'ien-lung period (1736–1795). Invested with a tea-color glaze of perfect purity. Incised seal mark underneath.

Height, 14 inches.

225 — *Flambé Jar.*

Globular body with spreading neck. Thick texture of the Ch'ien-lung period (1736–1795), and enamelled with a red and purple splash glaze with well defined crackle. Teakwood stand.

Height, 11 inches.

226 — *Brilliant Turquoise-blue Vase.*

Gracefui oviform shape, with cylindrical neck spreading at the mouth. Of thin texture of the Yung-chêng period (1723–1735), which is invested with a finely crackled turquoise-blue glaze, known as "fish-roe" crackle, which extends over the rim, inside the mouth. The foot underneath is unglazed, and shows a buff-colored paste.

Height, 15 inches.

227 — *Bottle-shaped Vase.*

Dense texture of the Ch'ien-lung period (1736–1795), and enamelled with a dark coffee-colored soufflé glaze of fine quality and brilliant iridescence. Inscription in black, and incised seal mark underneath the foot.

Height, 13 inches.

228 — *Flambé Vase.*

Graceful oviform, with cylindrical neck spreading at the mouth. Crackled texture, with decoration of dragons and symbols in *bleu-de-Nankin* on a white ground, over which is a splash or flambé glaze of dark brown, red, and purple tints. K'ang-hsi, 1662–1722.

Height, 16 inches.

229 — *Brilliant Flambe Vase.*

Graceful pear shaped. Dense texture of the Ch'ien-lung period (1736–1795), coated with a brilliant red and purple splash glaze. Teakwood stand.

Height, 13½ inches.

230 — *Oviform Vase.*

With low cylindrical neck spreading at the mouth. Covered with a monochrome glaze of camelia-leaf green of fine quality, and minutely crackled throughout. K'ang-hsi, 1662–1722.

Height, 14 inches.

231 — *Bottle-shaped Vase.*

Thin texture of the K'ang-hsi period (1662–1722), and invested with a glaze of brownish yellow, mottled with clouds of darker brown and olive green. Teakwood stand.

Height, 12½ inches.

232 — *Graceful Bottle-shaped Vase.*

Thick white porcelain of the Ch'ien-lung period (1736–1795), with rudimentary elephant-head handles, and a decoration of leaf bands and ornamental borders, worked in slight relief in the paste, under a monochrome glaze of brilliant red; the rim of the lip showing streaks of purple tint.

Height, 12½ inches.

233 — *Turquoise-blue Jar.*

Thick texture of the Ch'ien-lung period (1736–1795). Decoration of floral scrolls and palm leaf, key pattern and sceptre-head bands and borders, worked in slight relief in the paste, beneath a minutely crackled turquoise-blue glaze, which is mottled with a deep violet.

Height, 10 inches.

234 — *Bottle-shaped Vase.*

Globular body with slender, tubular neck. Thick porcelain of the Ch'ien-lung period (1736–1795), coated with a flambé glaze of fine texture of red and purple tints. Teakwood stand.

Height, 13½ inches.

235 — *Turquoise-blue Oviform Jar.*

With rudimentary elephant-head handles. Sonorous porcelain of the Yung-chêng period (1723–1735), and invested with a finely crackled glaze of mottled tones of the purest turquoise tint. Teakwood stand.

Height, 13 inches.

236 — *Iridescent Iron-rust Vase.*

Globular body with tall, tubular neck and sonorous texture. Enamelled with a dark brown monochrome glaze, thickly speckled with minute points of metallic lustrous aspect. K'ang-hsi, 1662–1722.

Height, 16 inches.

237 — *Flambé Bottle-shaped Vase.*

Thick, crackled texture of the Ch'ien-lung period (1736–1795), and coated with a flambé or splash glaze of brilliant red, purple, and *clair-de-lune* tints. Incised seal mark underneath the foot, which is invested with a brown mottled glaze.

Height, 15½ inches.

238 — *Oviform Jar.*

Modelled after an ancient bronze. Covered with a monochrome glaze of intense and rich sapphire blue. The decoration, which is boldly worked in the paste, in relief, under the glaze, consists of a five-clawed dragon, phœnix, the pearl of omnipotence, and numerous cloud forms. Ch'ien-lung, 1736–1795.

Height, 13 inches.

239 — *Large Galipot.*

Fine texture of the Ch'ien-lung period (1736–1795), which is invested with a mottled and streaked red glaze of brilliant quality, with purple tints at neck. Incised seal mark underneath the foot, which is coated with a mottled brown glaze.

Height. 14½ inches.

240 — *Brilliant Flambé Vase.*

Globular body with tall, cylindrical neck. Crackled texture of the Ch'ien-lung period (1736–1795), and enamelled with a red and purple splash glaze.

Height, 17 inches.

241 — *Bottle-shaped Vase.*

Fine sonorous porcelain of the Ch'ien-lung period (1736–1795), invested with a monochrome glaze of pale tea-color of perfect purity. Incised seal mark underneath the foot.

Height, 14 inches.

242 — *Graceful Bottle-shaped Vase.*

Globular body with tall, slender, tubular neck. Invested with a rich translucent glaze of starch blue, which is applied so as to leave a well defined white rim round the mouth, and over a pronounced crackled surface marked by brown lines. K'ang-hsi, 1662–1722.

Height, 16½ inches.

243 — *Flambé Bottle-shaped Vase.*

Globular body with tall, cylindrical neck. Dense crackled texture of the Ch'ien-lung period (1736–1795), and coated with a red and purple flambé glaze of iridescent quality.

Height, 14 inches.

244 — *Bottle-shaped Vase.*

Of graceful form. Clear white porcelain, invested with a mottled cobalt glaze of fine texture, known as "powder blue" or "mazarin blue." The foot underneath is glazed in white, and a well defined white rim is round the mouth. Yung-chêng, 1723–1735. Teakwood stand.

Height, 17 inches.

245 — *Sang-de-bœuf Oviform Vase.*

Of the celebrated Lang-Yao of the reign of K'ang-hsi (1662–1722), covered with the characteristic monochrome glaze of *sang-de-bœuf*. The vase is pale green towards the mouth, where a network of crackle is clearly visible; red on the body, where the glaze runs down towards the foot in richly mottled streaks; and of dark sanguineous tint on the shoulder, where the glaze is thickest; at the bottom it has "run" and congealed. The rim round the mouth is defined by a line of pale brown, and the mouth is covered inside with a pale celadon glaze crackled with brown lines. The base is covered underneath with a brown crackled soft glaze. Teakwood stand.

Height, 11½ inches.

246 — *Lang-Yao Sang-de-bœuf Vase.*

Bottle shaped. Invested with a glaze which displays all the rich *sang-de-bœuf* tones. The foot underneath is covered with a gray rice-colored glaze. The neck has been ground down and capped with metal. K'ang-hsi, 1662–1722. Carved teakwood stand.

Height, 11 inches.

247 — *Oviform Vase.*

With spreading mouth. Thin porcelain of the Yung-chêng period (1723–1735), and enamelled with a translucent glaze of peacock green mottled with sapphire blue, which varies in tone according to the depth, and extends over the rim, inside the mouth. Crackled throughout with a network of well defined lines representing "fish-roe" crackle. Teakwood stand.

Height, 14 inches.

248 — *Large Pear-shaped Vase.*

Thick porcelain of the Ch'ien-lung period (1736–1795), and enamelled with a brilliant glaze of the characteristic *sang-de-bœuf* type over a crackled ground. The mouth is covered inside with rice-colored crackled glaze, and the same glaze covers the base underneath.

Height, 17 inches.

249 — *Turquoise-blue Vase.*

1000.00

Of graceful cylindrical form, and fine texture of the K'ang-hsi period (1662–1722). The surface is covered with etched designs, consisting of a group of lions sporting with brocade balls tied with waving fillets, and invested with a minutely crackled glaze of pure turquoise tint; and numerous cloud forms are in dark blue. Band of sceptre-head design round base. Foot underneath coated with a deep violet glaze. Teakwood stand.

Height, 19 inches.

250 — *Bottle-shaped Vase.*

500.00

Crackle texture of K'ang-hsi (1662–1722). Decorated with a bold dragon in *bleu-de-Nankin*, and coated with a flambé glaze of *sang-de-bœuf*, olive green, purple, and other tints.

Height, 17½ inches.

251 — *Decorated Turquoise-blue Vase.*

1500.00

Oviform, with tubular neck, which is capped by a scalloped collar worked out in the paste. Covered with a monochrome glaze of brilliant turquoise tint, which is minutely crackled throughout. The decoration, which is etched in the paste, consists of elaborate conventional scrolls of peonies round the body and neck, with a band of gadroons below. The foot is enamelled underneath with the same glaze as the vase. K'ang-hsi, 1662–1722.

Height, 25 inches.

252 — *Flambé Bottle-shaped Vase.*

140.00

Globular body with tall, tubular neck. Crackled texture of the Yung-chêng period (1723–1735), which is enamelled with a "strawberry" splash glaze. Teakwood stand.

Height, 16 inches.

253 — *Large Vase.*

500.00

Globular body with cylindrical neck. Invested with a dark green celadon glaze, applied over a pronounced brown crackled surface. K'ang-hsi, 1662–1722.

Height, 18 inches.

254 — *Tall Hexagonal Vase.*

1450.00

Of graceful form and finished technique. Sonorous porcelain of the Ch'ien-lung period (1736–1795). Invested with a monochrome glaze of powdered-tea color of uniform tint and very fine quality. The foot underneath is coated with the same glaze, and has an impressed seal mark. Finely carved teakwood stand.

Height, 28 inches.

255 — *Large Bottle-shaped Vase.*

1425.00

Globular body with tall, cylindrical neck. Thick porcelain of the Ch'ien-lung period (1736–1795), and covered with a glaze of pale sea-green tone. The decoration in relief modelling, fashioned after an ancient bronze, consists of bands of archaic design and borders of sceptre heads and gadroons. Underneath foot, seal mark pencilled in blue. Carved teakwood stand.

Height, 25 inches.

CATALOGUE

OF THE

ART AND LITERARY PROPERTY

COLLECTED BY THE LATE

HENRY G. MARQUAND

EDITED BY THOMAS E. KIRBY

THE ENTIRE COLLECTION TO BE SOLD AT UNRESTRICTED PUBLIC SALE BEGINNING JANUARY TWENTY-THIRD, 1903, BY ORDER OF THE EXECUTORS, UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

NEW YORK

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NEW YORK

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CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

AMERICAN ART ASSOCIATION

MANAGERS

THOMAS E. KIRBY

AUCTIONEER

MRS. DOUGLAS DELANOY
62 BATTLE ROAD
PRINCETON
NEW JERSEY

This catalogue with notes in my father's handwriting and the loose sheets in my mother's writing, are of some interest to places like the Metropolitan Museum or the NY Public Library and should be given to one such - EMD.

262 — *Bowl.*

Clear white porcelain of the Ch'ien-lung period (1736–1795). Outside covered with robin's-egg soufflé glaze. Seal mark in coral red.

47.50

1957.2

SECOND AFTERNOON'S SALE

Monday, January 26th, 1903

BEGINNING PROMPTLY AT 3 O'CLOCK

256 — *Cup and Saucer.* 10.

Lotus design. Old Chinese hard paste. Decoration of miniature figures and floral festoons.

257 — *Covered Pitcher.*

Hard paste of the Ch'ien-lung period (1736–1795). Decoration of foliage and landscape in various enamels. 6.

258 — *Miniature Vase.*

Oviform. Covered with a monochrome glaze of camelia-leaf green, minutely crackled. 16.

259 — *Miniature Bottle-shaped Vase.* 21.

Coated with a thick mottled glaze.

260 — *Cup and Saucer.*

Pekin enamel. Decoration of floral scrolls and medallions, on pink ground. 37.

261 — *Porcelain Bowl.*

Leaf patterns modelled in low relief in the paste. Brilliant emerald-green glaze. 57.50

262 — *Bowl.*

Clear white porcelain of the Ch'ien-lung period (1736–1795). Outside covered with robin's-egg soufflé glaze. Seal mark in coral red. 47.50

195.50

175.5-0

5-2.5-0

263 — *Incense Bowl.*

Outside covered with orange-yellow glaze. Decoration of dragon chasing the pearl of omnipotence etched in the paste and enamelled in emerald green. Incised four-character mark. Wan-li, 1573–1619.

Height, 3 inches.

12. 264 — *Teapot.*

Hard paste. Decoration illustrating the dragon festival in green, red, and yellow enamels.

17.5-0 265 — *Tea Caddy.*

Old Canton. Decoration of baskets of flowers in arabesques, in coral-red, gold, and other enamels.

12.5-0 266 — *Small Tray.*

Lotus-leaf shaped. Old Chinese porcelain, coated with green glaze.

20. 267 — *Tea Bowl.*

Brown crackle texture. Dragons, fire emblems, and sacred pearls in *bleu-de-Nankin.*

64. 268 — *Two Bowls.*

Leaf design. Coated with a monochrome glaze of brilliant emerald green.

15. 269 — *Teapot.*

Famille rose. Floral medallions and scrolls.

22. 270 — *Lotus-leaf Tray.*

Invested with a monochrome glaze of leaf green.

27.5-0 271 — *Covered Bowl.*

Pure white semi-eggshell texture. Decoration of mandarin figures, birds, and flowers, in fine enamels and gold.

32. 272 — *Two Tea Bowls.*

Brown crackle texture. Decoration of dragons, fire emblems, and the sacred pearl in *bleu-de-Nankin.*

470.5-0

470.50

273 — *Teapot.*

Old Canton. Decoration of mandarin figures, garden scenes, and medallions in various enamels enriched with gold. 16.

274 — *Small Covered Pitcher.*

Old Canton. To match the preceding. 40.

275 — *Large Bowl.*

Thick porcelain of the Hsien-fêng period (1851–1861). Outside decoration of floral sprays, scrolls, plum blossoms, pine tree, bamboo, and storks on alternate stripes of salmon, yellow, and pale blue. Inside coated with turquoise-blue glaze. 26.

Diameter, 7 inches.

276 — *Celadon Fire Bowl.* F.

Globular shape. Thick porcelain of the Ch'ien-lung period (1736–1795). Decoration of floral scrolls and a band of gadroons worked in the paste, in slight relief, beneath a pale green translucent glaze. 45.

Diameter, 4 inches.

277 — *Miniature Vase.*

Thin porcelain of the Ch'ien-lung period (1736–1795). Covered with a monochrome glaze of orange yellow. 97.50

278 — *Small Bottle-shaped Vase.* F

Crackle texture. Invested with a monochrome glaze of apple green. 100.

279 — *Pih-tong.*

Thick porcelain. The decoration, which is carved in low relief, consists of landscape and water scene, and is coated with an olive-green enamel. Incised four-character mark underneath the foot. 21.

Height, 5½ inches.

280 — *Bottle-shaped Vase.*

Coarse texture of the Ch'ien-lung period (1736–1795). Covered with a brilliant mottled red glaze, over which is a decoration of floral medallions in enamels and gold. European mountings in gilded brass. 67.50

Height, 10 inches.

281 — *Oviform Vase.* Queen

Clear white porcelain, K'ang-hsi period (1662–1722). Coated with a brilliant powder-blue glaze. Decoration in four panels. 310

Height, 9½ inches.

853.5-c

65-3-30

45. 282 — *Pilgrim-bottle Vase.*

With rudimentary dragon handles. Thick porcelain of the Ch'ien-lung period (1736–1795). Coated with a mottled red glaze, partially covering the outside surface, underneath which is a pale green glaze with a pronounced crackle.

Height, 9½ inches.

27 50 283 — *Large Bowl.*

Thin texture of the K'ang-hsi period (1662–1722). Decoration of conventional dragons and floral scrolls in green, yellow, and red enamels.

Diameter, 8 inches.

~~340.~~ 284 — *Pair Vases.* F.

310. Flat oviform. Thick porcelain of the Ch'ien-lung period (1736–1795). Decoration in black outline, touched with salmon pink, consists of figures of priests and philosophers, and sprays of flowers. Mark underneath foot, symbol of longevity.

Height, 10 inches.

285 — *Plate.*

62.50 Semi-eggshell porcelain of the K'ang-hsi period (1662–1722). Decoration of interior view with mandarin figures, garden scene, and medallion borders, in various enamels enriched with gold.

Diameter, 8 inches.

12.50 286 — *Tea Bowl.*

Semi-eggshell porcelain. To match the preceding.

110. 287 — *Cups and Saucers.*

Decoration of mandarin figures and other designs in harmony with the preceding bowl.

7 pieces.

ET 288 — *Galipot.*

70. Coarse texture of the Ch'ien-lung period (1736–1795). Invested with a gray crackled glaze which has a slight red and purple mottling.

Height, 8½ inches.

180. 289 — *Quadrilateral Flambé Vase.*

Thick porcelain of the Ch'ien-lung period (1736–1795). Coated with a brilliant red and purple splash glaze, with the corners and rim of mouth uncovered by enamel; uniformly crackled throughout.

Height, 11 inches.

150 290 — *Bottle-shaped Vase.*

Globular body with tall, tubular neck. Thin porcelain of the Yung-chêng period (1723–1735). Covered with a monochrome glaze of an intense and rich sapphire blue.

1816.

Height, 12 inches.

1816.

291 — *Pear-shaped Vase.* 140.

Of graceful form. Dense porcelain of the Ch'ien-lung period (1736–1795), which is coated with a flambé or splash glaze of red and purple tints.

Height, 13 inches.

292 — *Bottle-shaped Vase.*

Thick texture of the Ch'ien-lung period (1736–1795), and enamelled with a mottled red glaze, with faint purple tints round the mouth. 160.

Height, 12 inches.

293 — *Pear-shaped Vase.*

Thick porcelain of the Ch'ien-lung period (1736–1795), which is invested with a monochrome glaze of deep red of *sang-de-bœuf* type. Mounted in gilded brass. (Repaired at lip.) 115.

Height, 11½ inches.

294 — *Bottle-shaped Vase.*

Thin porcelain of the Ch'ien-lung period (1736–1795). Covered with monochrome cobalt-blue glaze. 92.50

Height, 12 inches.

295 — *Bottle-shaped Vase.*

Of graceful form. Coated with a mottled red and purple splash glaze of brilliant quality. Ch'ien-lung, 1736–1795. 70.

Height, 16 inches.

296 — *Bottle-shaped Vase.*

Oviform body with tall, tubular neck spreading at mouth. Invested with a turquoise-blue enamel of finely crackled texture and mottled greenish tone, the typical "peacock green" of the Chinese. K'ang-hsi, 1662–1722. Carved teak-wood stand. 230.

Height, 12½ inches.

297 — *Flambé Bottle-shaped Vase.*

With ribbed body and neck. Dense texture of the Ch'ien-lung period (1736–1795), and covered with a mottled red and purple glaze. 100.

Height, 14 inches.

298 — *Tall Bottle-shaped Vase.*

Ovoid body with slender cylindrical neck. Enamelled with a brilliant flambé glaze of red and purple tone. Incised seal mark of Ch'ien-lung period (1736–1795) underneath the foot, which is coated with a mottled brown glaze. 110.

Height, 19 inches.

2833. St

2833.50

299 — *Vase.*

Graceful form, with flaring mouth. Thin white texture of the Yung-chêng period (1723–1735). Enamelled with a brilliant turquoise-blue glaze of fine quality, which extends over the rim, inside the mouth, and invests the base of the foot, with the exception of the circular rim, which is partially unglazed and shows the texture of the paste. Carved teakwood stand.

180.

Height, 9 inches.

190, 300 — *Graceful Bottle-shaped Vase.*

Tall oviform with slender, tubular neck. Dense texture of the Ch'ien-lung period (1736–1795). Invested with a brilliant splash glaze of mottled red and purple.

Height, 20 inches.

301 — *Brilliant Flambé Jar.* F.

Oviform, with rudimentary elephant-head handles. The body is carved in bamboo design, slightly decorated in *blue-de-Nankin*, and invested with splashes of varied tints, passing from brown and purple to intermediate shades of crimson, where the glaze is thickest. K'ang-hsi, 1662–1722.

450.

Height, 11 inches.

302 — *Turquoise-blue Bottle-shaped Vase.* F.

Thin porcelain of the Yung-chêng period (1723–1735). Covered with a rich monochrome glaze of turquoise of the "peacock-green" tint, which is minutely crackled throughout.

300.

Height, 15 inches.

303 — *Bottle-shaped Vase.*

Globular body with tubular neck. Crackled texture of the Yung-chêng period (1723–1735). Enamelled with a brilliant flambé glaze of brown, purple, and crimson tints. Carved teakwood stand.

120.

Height, 16 inches.

304 — *Turquoise-blue Bottle-shaped Vase.*

With tall cylindrical neck. The glaze is of pale turquoise-blue tint of rich translucence, minutely crackled, representing "fish-roe" crackle. Ch'ien-lung, 1736–1795.

225.

Height, 16 inches.

305 — *Flambé Bottle-shaped Vase.*

Brown crackled texture of the Yung-chêng period (1723–1735). Enamelled with "strawberry" splash glaze of crimson, purple, and olive-brown tints. Carved teakwood stand.

170.

Height, 16 inches.

3468.50

3468.50

115.

306 — *Large Plate.*

Sonorous porcelain of the Yung-chêng period (1723–1735). Invested with a fine monochrome glaze of imperial yellow over a decoration of dragons, fire emblems, and the sacred pearl. Border of floral sprays, which is etched in the paste underneath. Six-character mark, within a double ring, pencilled in blue. Carved teakwood stand.

Height, 12½ inches.

307 — *Large Bowl.* 15-8.

Thick white texture. Outside enamelled with a brilliant red glaze, which thickens at rim and foot. Inside decorated in *bleu-de-Nankin*, with bold dragons, amid cloud forms and fire emblems, chasing the pearl of omnipotence. Four-character mark of Chêng-hua (1465–1487).

Diameter, 16 inches.

308 — *Flambé Bottle-shaped Vase.*

Globular body with flaring base and mouth. Thick porcelain of the Yung-chêng period (1723–1735), and invested with a brilliant flambé glaze of varied tints. Carved teakwood stand. 140.

Height, 15 inches.

309 — *Graceful Bottle-shaped Vase.* F

Sonorous porcelain of the Ch'ien-lung period (1736–1795). Enamelled with a minutely crackled turquoise-blue glaze over an elaborate floral and scroll decoration etched in the paste. 5-50.

Height, 18½ inches.

310 — *Lacework Bowl.* Jingdezhen

Semi-eggshell porcelain, pierced floral design, representing conventional peonies amidst leafy scrolls, which is filled in with glaze so as to form a delicate "rice-grain" transparency, and giving the effect of lacework. Ch'ien-lung, 1736–1795. Seal mark pencilled in blue. 220.

Diameter, 5 inches.

311 — *Rose-back Eggshell Plate.* Jingdezhen

Enamelled on the back, round the border, with a deep rose ground, and on the front is a decoration in enamels and gilding. The field is filled with a basket of flowers and a dish of fruits, and this is framed by encircling bands and borders of arabesques, diaper and scroll ornaments, all painted in delicate enamels. 300

Diameter, 6½ inches.

312 — *Decorated Plate.*

Clear white porcelain of the Yung-chêng period (1723–1735). Sprays of peony and branches of prunus blossoms in red, green, yellow, and other enamels.

Diameter, 8½ inches. 27.50

4961.

4961.

100 313 — *Bowl.* A-M

Of the early K'ang-hsi period (1662–1722). Invested within and without in a monochrome glaze of apple green, of uniform tint and iridescent quality. Carved teakwood stand.

Diameter, 7 inches.

314 — *Rose Soufflé Vase.* Thurber

1600 Oviform, with slender, tubular neck and flaring base. Clear white porcelain of the Yung-chêng period (1723–1735), which is invested with a rose-colored glaze of even quality and orange-peel surface.

Height, 11 inches.

315 — *Globular Jar.*

150 Clear white porcelain of the K'ang-hsi period (1662–1722). Enamelled with a pellucid monochrome glaze of pale sky-blue tint known as "moonlight white," or *clair-de-lune*, glaze. Six-character mark pencilled in under-glaze blue.

Height, 3 inches.

150 316 — *Sung Coupé.* Taylor

Of soft texture. Invested with a mottled red and purple glaze of finished technique. From "Collection Marquis," Paris.

Diameter, 3 inches.

350 317 — *Writer's Water Jar.* Thurber

Invested with a peach-bloom glaze of varied tint and fine quality. Three disks of incised floral motive beautifully drawn in the paste. The mark pencilled underneath, in under-glaze blue, is K'ang-hsi nien chih.

Diameter, 5 inches.

525 318 — *Peach-bloom Rouge Box.* Thurber

In varied peach tint, flecked with spots of verdigris green. On the foot six-character mark of K'ang-hsi, 1662–1722. Carved teakwood stand.

475 319 — *Writer's Water Dish.* Thurber

Of the K'ang-hsi period (1662–1722), enamelled with the peach-bloom glaze of "crushed strawberry" tint, and mottled with clouds of apple green. Six-character mark written underneath in cobalt blue.

Diameter, 4½ inches.

3200 320 — *Peach-bloom Amphora.*

Invested within and without in a glaze to imitate the ripening peach. It is of perfect technique, and the foot, which is enamelled in pure white underneath, is inscribed "Ta Ch'ing K'ang-hsi nien chih (1662–1722), of the great Ch'ing [Dynasty]."

11571.

Height, 6 inches.

11.5-71.

321 — *Oviform Jar.* Rodes —

Thick porcelain of the early Ming period. Decoration of various disk-shaped panels, diapers, and arabesques in coral red; sceptre-head and scroll borders and bands in green. Seal mark pencilled in cobalt blue. 130.

Height, 8 inches.

322 — *Hexagonal Bowl.*

Pure white porcelain of the Yung-chêng period (1723–1735). Decoration in rose color of the peach and bat symbols, symbolical of long life and happiness. Seal mark pencilled in cobalt blue. Fine carved teakwood stand. 105.

Height, 9 inches.

323 — *Imperial Yellow Bottle-shaped Vase.*

Thin texture of the Ch'ien-lung period (1736–1795). Invested with a monochrome glaze of imperial yellow, and decorated with conventional scrolls of peonies, etched in the paste and enamelled in green, blue, and purple. 135.

Height, 12 inches.

324 — *Cylindrical Vase.* 328.

White porcelain of the K'ang-hsi period (1662–1722). The decoration is etched in the paste, and is enamelled in under-glaze blue, maroon, and celadon, all colors of the *grand feu*, and consists of pine tree, figures of pilgrims, rocks, and symbols. Ring and leaf mark underneath foot.

Height, 16 inches.

325 — *"Thousand Flowers" Vase.*

Graceful bottle shaped. Fine texture of the Chia-ch'ing period (1796–1820). Choice example of one of the most interesting and elaborate decorations known in Chinese porcelains. The whole surface is covered with a mass of flowers in the richest transparent and opaque enamels. Seal mark pencilled in coral red. 230.

Height, 12½ inches.

326 — *Unique Bottle-shaped Vase.*

Thick texture of the Yung-chêng period (1723–1735). Covered with white glaze, and has a decoration of a dragon chasing the pearl of omnipotence, carved in high relief, and enamelled in coral red and gilding. Carved teakwood stand. 190.

Height, 13¼ inches.

327 — *Decorated Orange-yellow Vase.*

Globular bottle form, with tall tubular neck. The decoration, which consists of prunus blossoms, chrysanthemums, and bamboo, is carved in low relief, and enamelled in green, white, purple, and cobalt blue. Invested throughout in a monochrome glaze of orange yellow. Ch'ien-lung period, 1736–1795. Teakwood stand. 150

Height, 16 inches.

12831.

12,831-

115. 328 — *White Porcelain Vase.*

Club shaped in miniature form. Clear white texture of the K'ang-hsi period (1662–1722). The mark underneath, six characters arranged in three columns, is beautifully written in under-glaze cobalt blue. Teakwood stand.

Height, 5½ inches.

150. 329 — *Bottle-shaped Vase.*

Of fine form and ivory-white texture. Ribbed body and neck, and foliated band round foot. Incised seal mark of Ch'ien-lung, 1736–1795. Finely carved teakwood stand.

Height, 7½ inches.

105. 330 — *Fire Bowl.*

Pure white porcelain. Conventional lion-head ornaments. Teakwood cover and stand.

Diameter, 5½ inches.

380 331 — *Globular Jar.*

Semi-eggshell texture of the *Fên-Ting* "soft paste" type. The decoration consists of imperial dragon, fire emblems, and sacred pearl etched in the paste underneath the glaze of ivory white. Yung-chêng, 1723–1735. Carved teakwood stand.

Diameter, 4½ inches.

310. 332 — *Bottle-shaped Vase.*

Exquisite form and texture. *Fên-Ting* "soft paste" type. Band of Grecian pattern etched in the paste, underneath a glaze of ivory white with pronounced crackle. Handles on the neck, of dragon-head and ring design. Rim at foot without glaze, and exhibits softness of texture. Teakwood stand.

Height, 13 inches.

260 333 — *Soft Paste Vase.* 100-

Tall cylindrical shape, with dragon-head and ring handles. Etched band of Grecian pattern underneath a glaze of ivory white, which is minutely crackled throughout. Teakwood stand.

Height, 14 inches.

210. 334 — *Bottle-shaped Vase.*

Ovoid body with tall tubular neck and a bulbous lotus-bud mouth. Ivory-white texture. Incised seal mark.

Height, 13½ inches.

320 335 — *White Porcelain Vase.*

Ivory-white texture. Neck encircled by a band of Grecian design, etched in the paste underneath the glaze. Ch'ien-lung, 1736–1795. Fine teakwood stand.

Height, 14 inches.

14701.

14,701.

336 — *Large Beaker-shaped Vase.* 310.

White sonorous porcelain of ivory-white type. The decoration, which is etched in the paste, consists of broad bands of palm leafs and floral sprays invested with a pellucid glaze. Incised seal mark underneath the foot.

Height, 18½ inches.

337 — *Bottle-shaped Vase.*

Of *Fên-Ting* "soft paste" type. The body of the vase is covered with a floral design representing conventional peonies in the midst of leafy scrolls, delicately etched in the paste under a pellucid white glaze. Ornamental palmations encircle the neck and the lower border of the body. Yung-chêng, 1723–1735. 250.

Height, 16½ inches.

338 — *Two Miniature Covered Jars.*

Hard paste porcelain of the Ch'ien-lung period (1736–1795). Panel decoration of "Long Eliza's" and flowering plants in under-glaze cobalt blue. 70.

339 — *Small Oviform Vase.* 75.

Pure white hard paste porcelain. Decoration of floral and leaf scrolls delicately pencilled in under-glaze blue of pale tint. Four-character mark of Ch'êng-hua, 1465–1487. 85.

Height, 5 inches.

340 — *Semi-eggshell Tea Cup.*

Pure white porcelain of the Ch'ien-lung period (1736–1795). Decoration of the flowering lotus and a crane in brilliant under-glaze blue. Seal mark. 32.50

341 — *Helmet-shaped Pitcher.*

Old *bleu-de-Nankin*. Decoration of landscape and water view in brilliant cobalt blue, with ornamental gilding. 42.50

342 — *Fire Bowl.*

Hard paste porcelain of the K'ang-hsi period (1662–1722). Decoration of flowering plants, butterflies, and leaf-pattern border in cobalt blue. Teakwood open-work cover. 17.50

Diameter, 4½ inches.

343 — *Wine Ewer.*

Persian form. Two-panel decoration in which are figure of fisherman, two deer, rocks, and grasses painted in deep blue. Invested with a brilliant powder-blue glaze. 40.

15-3-48.50

15,548.50

22.50.

344 — *Covered Cup with Saucer.*

Fine hard paste porcelain of the K'ang-hsi period (1662–1722). Panel decoration of floral sprays in outline on a dark blue ground. Mark underneath foot, leaf symbol within circle.

35. 345 — *Tea Cup.*

Pure white porcelain of semi-eggshell texture. Flowering lotus pencilled in brilliant under-glaze blue. Seal mark of Ch'ien-lung period, 1736–1795.

346 — *Three Blue and White Saucers.*

Pure white hard paste. Decoration of flowering plants in brilliant cobalt blue. Yung-chêng and Ch'ien-lung periods.

30. 347 — *Oviform Jar.*

Pure white hard paste porcelain of the Yung-chêng period (1723–1735). Decoration of plum, pine, and bamboo, delicately pencilled in under-glaze blue. Sceptre-head borders. Teakwood stand.

Height, 4½ inches.

95. 348 — *Wine Ewer.*

Hard paste porcelain of the K'ang-hsi period (1662–1722). Coated with a mottled glaze of rich mazarin blue of fine quality. Decorated over the glaze with floral sprays painted in gold.

Height, 8 inches.

57.50 349 — *Tea Caddy.*

Dense porcelain. Decoration of sprays of prunus blossoms pencilled in under-glaze blue in two white leaf-shaped panels. Lotus flowers and leaf scrolls outlined on a ground to represent cracking ice.

Height, 8½ inches.

400. 350 — *Soft Paste Galipot.*

Of graceful form and finished technique. Brown crackle texture of *Fên-Ting* type of light weight; clusters of peach and pomegranate fruit artistically pencilled in fine blue under the glaze. A band of floral scrolls and butterflies is round the shoulder, and a ring of palmations encircles the base.

Height, 7½ inches.

70. 351 — *Oviform Jar.*

White hard paste of the Chia-ch'ing period (1796–1820). Finely decorated, in brilliant opaque blue, with lotus plants, carp, and symbols. Six-character mark, within double circle, pencilled in deep cobalt blue.

Height, 5 inches.

16280.50

16,280.5-0

352 — *Blue and White Brocaded Vase.* 7

Persian form, with bulging body and slender, tapering neck. Decorated in fine cobalt blue of pure tint, with floral ground and foliated panels of floral brocade. The texture is *Fên-Ting* "soft paste" type of fine quality. The mark inscribed underneath is a leaf, outlined in blue. A common sign of the K'ang-hsi period, 1662–1722. Silver cap. 170.

Height, 7 inches.

353 — *Wine Ewer.* 7

White hard paste of the early K'ang-hsi period (1662–1722). Panel decoration of foliated outline on a brilliant opaque blue ground, the body covered with a ground to imitate the cracking of ice. 240.

Height, 7½ inches.

354 — *Ginger Jar with Original Cover.*

Hard paste. Decoration of lotus, prunus blossoms, and peonies pencilled in brilliant under-glaze blue, within circular shaped panels. Clusters of blossoms and fruits round shoulder; and base encircled by a band of corrugated design carved in the paste. Six-character mark, Chêng-hua, 1465–1487. 120.

Height, 9 inches.

355 — *Ginger Jar with Original Cover.* 140.

Companion to the preceding.

Height, 9 inches.

356 — *Beaker-shaped Vase.* 7

Soft paste texture. Hsüan-te period (1426–1435). Landscape, pagodas, river view, and mountain scenery pencilled in deep cobalt blue under an ivory-white glaze. 260

Height, 12½ inches.

357 — *Hawthorn Ginger Jar with Porcelain Cover.* 7

Ground of opaque blue, with markings to represent cracking ice; branches of prunus blossoms in white reserve. K'ang-hsi period, 1662–1722. 260.

Height, 8½ inches.

358 — *Hawthorn Ginger Jar.* 7

Clear white hard paste of the K'ang-hsi period (1662–1722). Branches of prunus blossoms in white reserve, on a ground of fine opaque blue marked to represent cracking ice. Teakwood cover. 300

Height, 8½ inches.

359 — *Blue and White Vase.*

Globular body, with tall cylindrical neck spreading at mouth. Pure white porcelain of the K'ang-hsi period (1662–1722). Numerous panels of various shapes, which are filled with figures, garden scenes, landscapes, and flowering plants, beautifully pencilled in brilliant under-glaze blue of pure tint, encircled by bands of floral sprays. The mark underneath is a leaf within a circle pencilled in blue. 250.

Height, 17 inches.

18050.5

18,050.50.

5-10. 360 — *Hawthorn Beaker-shaped Vase.* F

Clear white hard paste of the K'ang-hsi period (1662–1722). Decoration of branches of prunus blossoms, the floral emblem of the New Year, in reserve upon a mottled background of opaque blue, which is covered with a reticulation of darker blue lines to represent cracking ice, a symbol of the coming spring. Mark underneath, double circle pencilled in cobalt blue. Height, 18 inches.

10 10. 361 — *Hawthorn Temple Jar with Original Hat-shaped Cover.*

Decorated with cobalt blue of the K'ang-hsi period (1662–1722), with blossoming branches and twigs of the mei flower, the branches alternately upward and downward, so as to display their white blossoms and buds reserved upon a mottled background of blue, which is covered with a reticulation of dark blue lines to represent cracking ice. Mark underneath foot, double circle pencilled in blue.

Height, 18 inches.

10 10. 362 — *Hawthorn Temple Jar with Original Hat-shaped Cover.*

Companion to the preceding. Height, 18 inches.

8 00. 363 — *Large Pilgrim Bottle.*

Literally, full-moon vase, of graceful form and technique. The body of the vase is covered with a floral design representing conventional peonies in the midst of leafy scrolls, beautifully pencilled in under-glaze blue of pure tint. Ornamental palmation and sceptre-head scrolls encircle the neck and lower border of the body. On the neck are two rudimentary dragon handles. Ch'ien-lung period, 1736–1795. Teakwood finish.

Height, 19 inches.

25-0. 364 — *Cloisonné Enamel Vase.*

Ovoid bottle shaped, with tall slender neck. Conventionalized flowers, arabesque and palmations in dark tones of blue, red, white, and jade green, on turquoise-blue and yellow ground. Coral incrustation and carved jade stopper. Ch'ien-lung, 1736–1795. Teakwood stand.

Height, 9 inches.

42. 365 — *Cloisonné Enamel Plate.*

Old Japanese shippo. Floral and leaf scrolls, and medallion patterns in low tones on dark green ground.

Diameter, 12 inches.

130. 366 — *Large Cloisonné Cake Box.*

Outside and inside of dark blue and turquoise ground, with birds, cloud forms, crests, and various symbols in brilliant enamels. Ch'ien-lung, 1736–1795.

Diameter, 12 inches.

90. 367 — *Tea Service with Tray.*

Old Pekin enamel. Fashioned after the Chinese peach.

6 pieces.

368 — *Ewer and Basin.*

140. Fine specimens of old Pekin enamel. Decoration of flowers, fruits, and leaf scroll in delicate colors on a white enamelled ground.

22032.50

22032.50
3671.50
25,704.00

Japanese Lacquers

369 — *Sake Cup.* 18 A.M. 18.

Cherry blossoms floating on stream, delicately painted in soft, shaded gold lacquer on a dull powdered-gold ground. Seventeenth century.

Diameter, 3¾ inches.

370 — *Sake Cup.*

A view of Susaki, bay of Tokio, exquisitely painted in centre, in finely powdered gold and red lacquers. The back is finished in red lacquer. Inscribed "Tokio, Susaki." Nineteenth century. 20.

Diameter, 4¼ inches.

371 — *Sake Cup.* A.M. 24.

Silver lacquer in low-tone finish. Decoration of "Nara dolls" and cherry blossoms, most delicately and artistically painted in various tones of gold and red lacquer. Eighteenth century.

Diameter, 3¾ inches.

372 — *Hexagonal Box.*

With small opening on top. Landscape and group of cranes minutely and artistically painted in powdered and polished gold lacquer over a beautiful black lacquer ground; partial embellishment in leaf-gold squares, in mosaic style. Inside finished in red-gold nashiji. Seventeenth century. 25.

Height, 2½ inches.

373 — *Octagonal Box.*

With lead rim. Gold nashiji lacquer of yellow tone. Cover in design of folded brocade, and decoration of chrysanthemum in raised gold lacquer. Sixteenth century. 32.50

Height, 1½ inches.

374 — *Minute Perfume Box.*

Low oblong form. Gold lacquer. Basket with sprays of chrysanthemum and peony exquisitely and delicately painted on top of the cover in low-tone and powdered gold lacquers. Interior finished in nashiji. Seventeenth century.

Height, ¾ inch. 2.0.

139.50

139.50
22.5-0

375 — *Round Box.*

Finely powdered gold lacquer. Top of cover is decorated with design of cards, on which are figures and other patterns exquisitely painted in gold and colored lacquers. Interior of yellow nashiji. Seventeenth century.

Diameter, 3 inches.

27.5 376 — *Tea Caddy.*

Powdered gold lacquer. Profusion of kiri flowers decorated over its entire surface in dull gold lacquer and in mother-of-pearl inlay. Seventeenth century.

Height, 3 inches; diameter, 3 inches.

20. 377 — *Wine Cup.*

Carved bamboo. Sprays of wistaria flowers and feathers painted in raised gold lacquer of various tones. Interior is covered with a beautiful yellow-gold lacquer. Signed on the base, in black, Kichōsai. Eighteenth century.

Height, 2¼ inches.

30. 378 — *Tea Caddy.*

Ivory, with gold lacquer decoration of various shaped fans, and scenes illustrating Japanese industrial and domestic life, and flowers and plants, most minutely drawn in raised gold and colored lacquers. Eighteenth century.

Height, 3½ inches; diameter, 2½ inches.

379 — *Miniature Cabinet.*

270. Of artistic workmanship. The decoration consists of wave design accurately treated with mother-of-pearl incrustation, and herons, figures, cottages, and chrysanthemums in ivory and coral inlays. Panel decoration, symbolical of the four seasons, is artistically treated in mother-of-pearl, ivory, and raised gold lacquers of various tones. The back of the door is embellished with plum tree and bird in mother-of-pearl and coral inlay over a ground of gold mosaic finish, and three drawers are beautifully decorated with wave designs in powdered gold. Handles and mountings of silver, etched and chased. Seventeenth century.

Height, 2½ inches.

43 380 — *Inro.*

Four sections. Black lacquer. Decorations of dog-foo in gold in bold relief on the obverse, and in silver incrustation on the reverse. Interior is of reddish-gold nashiji of fine quality. The gold lacquer decoration is by Kaji-Kawa, and that in silver by Sōyo. Signed Yokoya Sōyo Saku. The netsuke is in design of a dog-foo and waterfall, carved in bold relief. Slide in shape of a lotus pod with a crab on it. Seventeenth century.

34 381 — *Inro.*

Ivory. Carved design of tigers and dragon in bamboo grove. Interior of black lacquer. Netsuke of ivory in form of bamboo. Shakudo slide. Seventeenth century.

~~S87.50~~
S-87-S-0

S-87.5-0

382 — *Inro* 37.5-0

Four sections. Polished gold laquer. Decoration of three standing cranes and a pair of sacred tortoises in raised gold lacquer, which is partly overlaid with leaf gold. In reserve space are pine, bamboo, and plum branches in profusion, exquisitely treated in polished gold over a brilliant black ground. The interior is of red-gold lacquer of fine quality. Signed Kaji-Kawa. Seventeenth century. Carved ivory netsuke in design of Rakan and an imp. Iron slide with gold, silver, and bronze inlay.

383 — *Inro.*

Cylindrical shape, in five sections. Vermilion-red lacquer. Decoration of dog-foo and dragon in raised gold. Ivory netsuke in shape of leaf, and two slides of carved stone and bronze. Antique brocade bag with a carved wood mask netsuke by Mashiro. Seventeenth century. 47.50

384 — *Inro.*

Four sections. Black lacquer. Decoration of sacred elephant and a figure in raised gold lacquer and mother-of-pearl inlay. Carved ivory netsuke, incrusted with three figures made of gold, shibuichi, and shakudo, artistically carved and chased. Signed Kimura Zikkioku. Seventeenth century. 40.

385 — *Inro.*

Five sections. Powdered gold lacquer Decoration of plants, executed in raised gold lacquer and incrusted with coral and malachite. Interior of red-gold nashiji of high grade. Eighteenth century. 37.50

386 — *Inro.*

Three sections. Carved ivory. Decoration of armor, musical instruments, dolls, flowers, and tangaku papers, in various shaped panels, in raised and powdered gold lacquers; the reserved space, of carved basket-work pattern. By Kwanyosai. Antique wood netsuke, figure of "no" dancer, by Masakazu. Ivory slide in design of god of the wind. Eighteenth century. 32.50

387 — *Inro.*

Two sections. Black lacquer. Decoration of lilies in cinnabar lacquer and mother-of-pearl incrustation. Netsuke of cinnabar, with decoration of heads of ancient Chinese dignitaries in lacquer, mother-of-pearl, and ivory incrustation. Cinnabar slide with carved Chinese figures and landscapes. Seventeenth century. 30.

388 — *Inro.*

Three sections. Powdered gold lacquer of low tone. Decoration of Chinese symbol "Ziū" (longevity), painted in vermilion lacquer and outlined with gold, the reserved space, filled with pine, plum and bamboo leaves, partly inlaid with mother-of-pearl and overlaid with leaf-gold. Gold nashiji lacquer finish inside. Seventeenth century. 32.50

844.

844.

389 — *Inro.*

Five sections. Powdered gold lacquer. Decoration of dragon and storm clouds spiritedly drawn in India ink over finely powdered gold lacquer, and interior of gold nashiji. By Tōkasai. Netsuke in shape of tea caddy, decorated with chrysanthemums in raised gold. Ivory slide minutely carved with profusion of chrysanthemums and peony flower in openwork. Eighteenth century.

20.

390 — *Inro.*

Three sections. Green lacquer in imitation of ancient Chinese bronze. Decoration of facsimiles of ancient copper coins of China in raised lacquer. A large ivory netsuke, with medallion in centre, of bronze, on which is carved the head of a woman, and incrusted with bronze and silver. By Nawohiro. Early eighteenth century.

42.50

391 — *Inro.*

Three sections. Black lacquer. Decoration of screens with fan designs, storks, pines, and the seven wise men of bamboo grove, painted with precision in various tones of gold lacquer. Gold nashiji lacquer of unusually fine grade covers interior. Seventeenth century.

30.

392 — *Inro.*

Five sections. Powdered gold lacquer. Medallions of chrysanthemums painted over entire surface in powdered and raised gold lacquer, and Giobu nashiji of small grains covering interior. By Kaji-Kawa. Gold lacquer netsuke in shape of a flat box in powdered gold lacquer of red, green, and yellow tints by Taishin. Seventeenth century.

47.50

393 — *Inro.*

Three sections. Of gold hiramé finish, filled in with pieces of cut leaf gold. A pair of peacocks, elaborately executed with artistic skill, in raised and powdered gold lacquer, slightly inlaid with mother-of-pearl; the interior of finely powdered gold lacquer of low tone. By Koma Kiuhaku. Ivory netsuke, carved by Masumoto. Silver slide with flower decoration. Early eighteenth century.

40.

394 — *Inro.*

Five sections. Gold lacquer. Chrysanthemums in various stages painted in powdered gold lacquer on slight nashiji lacquer ground, and interior of gold nashiji, of high grade. Carved ivory netsuke, design of maple leaves. Seventeenth century.

35.

395 — *Inro.* F. TT

Ivory. Three sections. Decoration of peaches on both sides, carved in bold relief, the reserved space in wave and dragon design; interior covered with gold lacquer. Carved wood netsuke in design of a coiled dragon, and an ivory slide incrusted with mother-of-pearl. Early eighteenth century.

47.50

1106.50

396 — *Inro.*

With a small tray inside. Powdered gold lacquer. Decoration of the seven wise men of bamboo grove in lead, mother-of-pearl, and gold inlay. A fine example by Korin. Seventeenth century. Has silver slide of dragon and cloud design.

397 — *Inro.*

Five sections. Powdered gold lacquer. Interior of Chinese palace, flower garden, and surrounding views skilfully pencilled in powdered and raised gold; figures of Chinese lady and attendant wrought in gold, silver, and shibuichi. By Kaji-Kawa. Metal figures by Toshinaga. Seventeenth century. Gold netsuke with two kiri crests, and a silver slide design of floral medallions.

398 — *Inro.*

Five sections. Gold lacquer. Decoration of bamboo grove and rivulet, in raised gold, and polished. The cloud effect and banks of river are finished in gold mosaic style, being filled in with small squares of cut leaf gold; interior of gold nashiji lacquer of high grade. Cinnabar netsuke, with figures and landscapes delicately carved. Seventeenth century.

399 — *Writing Brush with Cap.*

Chinese cinnabar lacquer. Figures, landscape, and houses skilfully carved. Early seventeenth century.

400 — *Rouge Box.*

Chinese cinnabar lacquer. Interior view of Chinese house and figures, exquisitely carved. The sides are in key pattern.

Diameter, 2¾ inches.

401 — *Miniature Table.*

With two sets of small boxes, each in three sections. Landscape, houses, waterfall, and rivers skilfully and minutely pencilled in exceedingly fine powdered gold lacquer and highly polished. The mountains, cloud effects, and river banks are filled in with small gold squares; the blossoms and pine-needles are in raised gold lacquer, painted with utmost precision. The two smaller boxes are decorated with diaper patterns over their entire surface, and finished in high polish. Interior of gold nashiji of high grade. Seventeenth century.

Height, 2¾ inches; width, 4¾ inches.

402 — *Unique Perfume Box.*

Three smaller boxes inside of upper compartment, and tray in the lower compartment. Decorated on top of the cover with head of dog-foo in a spirited manner, and painted in finely powdered gold lacquer in relief; the eyes and part of teeth incrusted with ivory and mother-of-pearl; on the sides and covers of the three smaller boxes are peony flowers in powdered gold lacquer of various tints. In the centre of small tray are figures of three dog-foos. Gold nashiji lacquer of very high grade covers the interior. Seventeenth century.

Height, 3 inches; width, 4 inches.

403 — *Box.*

In two sections and with overlapping cover. Landscape in exquisite gold lacquer painting, and finished in powdered gold. Interior of gold nashiji lacquer of yellow tone. About 1750.

Height, 3¼ inches; diameter, 4 inches.

404 — *Fan-shaped Box.*

Powdered gold lacquer. View of Mount Fuji and a dragon in gold. Interior of gold nashiji lacquer. About 1800.

Height, 2 inches; diameter, 5 inches.

405 — *Box.*

With five rounded corners. Powdered gold lacquer. Decoration of peacocks and palm-leaves, skilfully painted. Interior and back finished in clouded gold nashiji lacquer.

Height, 2¼ inches; diameter, 4¼ inches.

406 — *Incense Box.*

With nine smaller boxes inside. Gold and black lacquer. Decoration of crests and conventional diaper designs on top and on sides in gold. Interior of each box finished in muranashiji of high grade. About 1650.

Height, 1¾ inches; diameter, 5½ inches.

407 — *Perfume Box and Tray.*

Powdered gold lacquer of unusually fine quality. On the cover and round the box are designs of ancient Japanese illustrated books of poems and fiction, which are most faithfully reproduced in gold lacquer painting in various treatment, such as togidashi (polished), kin-fun (powdered gold lacquer), takamakie (raised gold lacquer), and kiri-kane (cut gold-leaf lacquer). The tray has gold lacquer painting of wild chrysanthemums and a river scene most exquisitely executed in polished and raised gold lacquer, the border in small diaper pattern. The interior and round the inside border are filled in with cut gold-leaf lacquer in mosaic style. The edges are mounted with silver. Early seventeenth century.

Height, 2¾ inches; diameter, 6 inches.

408 — *Perfume Box.*

In two sections, and with two smaller boxes inside. Gold nashiji lacquer of a red tone and of a high grade. Decorations on top and sides are of plum trees in blossom, pine and bamboo leaves, exquisitely executed in powdered and raised gold lacquer. Back of the cover is similarly decorated with pine and plum blossoms on a nashiji background. Interior of beautiful gold nashiji. Sixteenth century.

Height, 3 inches; diameter, 4¼ x 3½ inches.

409 — *Fan-shaped Tray.*

Raised and powdered gold lacquer. Decoration of landscape and garden views, minutely executed in gold. Parts of rocks, mountain tops, river banks, and cloud designs are finished in gold lacquer mosaics. Seventeenth century.

Diameter, 11¾ inches.

410 — *Perfume Box.*

With tray and four smaller boxes inside. Powdered gold lacquer outside, and muranashiji or clouded gold nashiji lacquer inside. Decoration on top of box in imitation of checker-board, and on sides diaper pattern in raised gold lacquer. Covers of the four smaller boxes are decorated with medallions of storks, tortoises, pine trees, and bamboos, in powdered and raised gold. The tray has a spray of tsubaki flower beautifully pencilled in gold lacquer. Seventeenth century.

Height, 3 inches; diameter, 4¾ inches.

411 — *Perfume Box.*

Lozenge shape. In two sections, with tray inside. Landscapes, wild flowers, and waves elaborately executed in powdered and raised gold lacquer over a nashiji ground. Tray, decorated with landscape and houses in powdered and raised gold lacquer, and partially finished in gold lacquer mosaics. Interior of gold nashiji. Seventeenth century.

Height, 4 inches.

412 — *Box and Tray.*

Powdered gold lacquer. Decoration of fan-shaped medallions and other embellishment, painted in raised and powdered gold lacquers; the edges and corners decorated with Chinese grass pattern in gold. Early eighteenth century.

Height, 4¾ inches; diameter, 7½ x 4¾ inches.

413 — *Manuscript Box.*

Gold and black lacquer with slight touches of gold nashiji. Landscape on top and profusion of maple leaves on back of the cover, skilfully painted in gold lacquer, with slight shading; the edges and corners minutely painted with Chinese grass pattern in powdered-gold lacquer. Seventeenth century.

Height, 5¾ inches; length, 16 inches.

414 — *Writing Case.*

Gold and black lacquer. Decoration of landscape in gold. On the back of cover, beautifully executed in raised gold, is a trunk of a cherry tree and blossoms; a silver moon is appearing behind a cherry branch. The interior is of muranashiji of fine quality. Seventeenth century.

Length, 9 inches.

415 — *Black Lacquer Box.*

With overlapping cover. Decoration of bamboo leaves and sparrow in lead and mother-of-pearl inlay and lacquered in gold. Early eighteenth century.

Diameter, 7 inches.

416 — *Round Tray.*

Powdered gold lacquer. Decoration of vase with flowers, a lobster, and a cup in mother-of-pearl, ivory, and jade incrustation; the border ornamented with scrolls, treasure-bag, precious objects, and vines in raised gold lacquer. Signed "Ko-gioku." Nineteenth century.

Diameter, 11¾ inches.

THIRD AFTERNOON'S SALE

Tuesday, January 27th, 1903

BEGINNING PROMPTLY AT 3 O'CLOCK

Tea Jars and Bowls

417 — *Two Tea Jars.*

One, old Takatori; brown and black over gray glaze; thread mark at the base. 1700. The other, old Seto, in metallic soufflé glaze, intermixed with mustard yellow over hard reddish clay; thread mark at the base. About 1650.

418 — *Two Tea Jars.*

One, old Seto, in brown metallic soufflé, with drops of tortoise-shell glaze. About 1600. The other, old Takatori, with brilliant black glaze, shading toward clouded brown; thread mark at the base. About 1700.

419 — *Two Tea Jars.*

One, old Seto; brilliant black glaze thickly coated over a reddish hard clay. About 1600. The other, old Seto, with reddish-brown glaze and slight streak of black. About 1700.

420 — *Two Tea Jars.*

One, old Seto; clouded brown metallic glaze. About 1700. The other, old Higo, covered with yellowish-brown glaze; thread mark at the base. About 1750.

421 — *Two Tea Jars.*

One, old Seto; clouded brown glaze, with splashes of pale gray over yellow ground; has thread mark at the base. About 1700. The other, Tokio stoneware, in greenish blue, with drops of gray and brown round the shoulder; impressed mark of Riosai at the base. About 1870.

422 — *Two Tea Jars.*

One, old Takatori; metallic brown glaze, with drops of yellow and black toward neck; thread mark at the base. About 1800. The other, old Satsuma, with brilliant dark brown glaze, slightly mixed with drops of blue round the shoulder and handles; fine thread marks at base. About 1750.

423 — *Two Tea Jars.*

One, old Higo; dark greenish brown, shading into pale gray; thread mark at the base. About 1800. The other, old Tamba, with dark brown glaze, clouded and mixed with drops of yellow glaze. About 1750.

424 — *Two Tea Jars.*

One, old Seto, in rich black, with slight touches of yellow around the shoulder, covering gray hard clay; thread mark at the base. About 1750. The other, old Takatori, covered with a rich tortoise-shell glaze, mixed with greenish brown and yellow toward base; thread and scratched marks at the base. About 1700.

425 — *Two Tea Jars.*

One, old Seto, with rich brown and yellow, shading into buff-colored glaze, on gray hard clay. About 1650. The other, old Takatori, with small handles on sides; metallic soufflé glaze, with drops of rich brown and yellow glaze. About 1830.

426 — *Two Tea Jars.*

One, old Shino, covered with thick white and green glaze, running toward the base. About 1800. The other, old Kishiu, covered with rich purple and green glaze over a decoration of leaves carved and moulded in the clay. About 1800.

427 — *Two Tea Jars.*

One, old Takatori; reddish-brown and yellow glaze with drops of brown, the lower part left unglazed, and showing thread mark. About 1800. The other, old Seto, with brilliant brown glaze on one side, and yellow and brown on the other, thickly coated over a body of fine red clay; thread marks at the base. About 1800.

428 — *Two Tea Jars.*

One, old Satsuma, covered with brown and green glaze, with touches of gray round the base. About 1800. The other, old Seto, metallic soufflé glaze. About 1650.

429 — *Two Tea Jars.*

One, old Seto, with glaze of tortoise-shell effect running over metallic brown glaze. About 1600. The other, old Satsuma, covered with tea-leaf glaze of fine texture over body of fine red clay; thread lines at the base. About 1750.

430 — *Two Tea Jars.*

One, old Satsuma, covered with a thick glaze of black, white, and green. About 1750. The other, old Seto, in reddish-brown glaze, over reddish-gray hard clay. About 1700.

Height, 2½ inches.

431 — *Two Tea Jars.*

One, Seto, covered with tortoise-shell glaze, intermixed with metallic black on gray hard clay. About 1820. The other, Seto, covered with iron-rust soufflé over body of red clay; thread-line marks at the base. About 1800.

432 — *Two Tea Jars.*

One, old Takatori, with metallic soufflé glaze, with drops of brown and yellow. About 1800. The other, old Idzumo, covered with a beautiful glaze of yellow, with streaks of red slightly running down on one side and a decoration of small flowers and circles round shoulder; impressed mark of Sō-zi at base. About 1800.

433 — *Two Tea Jars.*

Old Seto, metallic brown, mixed with black and red glaze. About 1800.

434 — *Two Tea Jars.*

One, old Takatori; low shape, covered with a brilliant glaze of black and red; thread-line marks at base. About 1700. The other, old Seto, covered with a rich brown and red glaze; thread lines and scratched marks at base. About 1750.

435 — *Two Tea Jars.*

One, Satsuma, covered with a metallic glaze of red, mixed with large drops of brown and blue. About 1820. The other, old Seto, with metallic glaze of brown and red, with drops of black; thread-line marks at base. About 1650.

436 — *Two Tea Jars.*

One, old Tamba; melon shape, covered with a rich, deep brown glaze. About 1800. The other, old Seto, yellowish brown, covered with irregular drops of thick black glaze. About 1700.

437 — *Two Tea Jars.*

One, old Raku pottery, covered with rich green and red glaze, slightly mottled; mark Raku impressed at base. About 1840. The other, old Seto, covered with a rich brown, red, and tea-leaf green glaze; thread-line marks at base. About 1800.

438 — *Two Tea Jars.*

One, old Takatori, covered with fine metallic brown glaze, mixed with drops of yellow and green glaze; fine thread-line marks at base. About 1800. The other, old Ohi, covered with iridescent glaze of brownish yellow; fine red clay. About 1800.

439 — *Two Tea Jars.*

One, old Seto, covered with a thick white, brown, and yellow glaze. About 1700. The other, old Takatori, with narrowing base, covered with metallic soufflé glaze of brown, yellow, and red shadings; thread-line marks at base. About 1750.

440 — *Two Tea Jars.*

One, old Imbé, covered with rich, deep black glaze, running heavily at the lower part, slightly touched with small specks of white glaze; ornamented at side with two circles. About 1750. The other, old Tamba, with brilliant glaze of brown and black; thread-line marks. About 1750.

441 — *Two Tea Jars.*

One, old Idzumo; yellow and brown glaze, with slight mottling; unglazed at the base; has thread-line marks. About 1800. The other, old Kioto, dull yellowish-white glaze with small specks; yellowish-red soft clay. About 1800.

442 — *Two Tea Jars.*

One, old Seto, with beautiful yellow and brown glaze on one side and metallic brown on the other, the lower part left unglazed; thread-line marks at base. About 1650. The other, old Takatori, covered with unusually fine glaze of steel black, with touches of yellow, blue, and brown drops round shoulder; decoration of small line round the centre of body; thread lines at bottom. About 1700.

443 — *Two Tea Jars.*

One, old Tamba, with black glaze and streaks of brown thread lines at base. About 1750. The other, old Seto, with metallic brown glaze, mixed with drops of rich brownish black; thread-line marks at base. About 1800.

444 — *Two Tea Jars.*

One, old Seto; metallic soufflé of chocolate brown; lower part left unglazed. About 1700. The other, old Seto, covered with black glaze and slight touches of brown and yellow of unusual brilliancy. About 1650.

445 — *Two Tea Jars.*

One, old Seto, covered with metallic brown glaze, clouded with dark brown streaks, on gray hard clay. About 1700. The other, old Seto, straight form, covered with metallic black glaze intermixed with chocolate brown, the lower end left unglazed. About 1700.

446 — *Two Tea Jars.*

One, old Raku pottery, with brilliant black Raku glaze; mark Raku impressed at base. About 1750. The other, old Shigaraki, covered with rich yellow and brown glaze on one side, and rough, opaque glaze of yellow brown on the other; thread-line marks at base. About 1800.

447 — *Two Tea Jars.*

One, old Satsuma; tall shape, covered with iron-rust soufflé glaze of uncommonly fine texture; the lower part carved under glaze; inscription in red lacquer (illegible). About 1700. The other, old Iga, covered with yellow and brown, and decorated with three medallions in blue and white at shoulder. About 1750.

448 — *Three Tea Jars.*

One, old Satsuma, with metallic soufflé glaze, mixed with drops of brown and gray on one side; thread-line marks at base. About 1800. Another, old Seto; three ears round shoulder; covered with metallic chocolate-brown glaze, with drops of yellow and green; marks of thread lines at base; about 1700. The other, old Raku pottery; red and bluish-gray glaze, mottled; mark of Kakihau incised at base. About 1800.

449 — *Three Tea Jars.*

One, old Tamba, with brilliant black glaze; marks of thread lines at base. About 1800. Another, old Tamba, covered with greenish black, with white drops on one side. About 1800. The other, old Shigaraki, with depression on four sides; covered with a rich black thick glaze with yellow markings; thread lines at base. About 1800.

450 — *Three Tea Jars.*

One, old Seto, with metallic red and brown glaze. About 1800. Another, old Banko, with pale blue and white glaze; marks Banko, Fuyeki impressed at base, inside of flower-shaped panel. 1800. The other, old Seto, with thick black glaze, partly mixed with chocolate brown. About 1700.

451 — *Two Tea Jars.*

One, old Karatsu, with pale gray glaze, decorated with pine tree in white enamel under the glaze. About 1800. The other, old Idzumo, with dull yellow clouded glaze. About 1800.

452 — *Two Tea Jars.*

One, old Seto, covered with low-toned, reddish-brown glaze, running in thick layers toward base; marks of thread lines at base. About 1700. The other, old Takatori, covered with glaze of tortoise-shell effect; a line decoration round the body; marks of thread lines at base. About 1750.

453 — *Two Tea Jars.*

One, old Kutani porcelain, decorated with landscape and figures in blue, and inscription, "Listening to the sound of spring." About 1800. The other, old Takatori, covered with fine red iron soufflé glaze, partially mixed with rich black and brown glaze round the neck; marks of thread lines at base. About 1800.

454 — *Two Tea Jars.*

One, old Iga, with yellow and brown glaze over gray sandy clay; marks of thread lines at base. About 1750. The other, old Seto; decorated with two shrimps in relief on side, and covered with pale white glaze. About 1800.

455 — *Two Tea Jars.*

One, old Takatori, covered with brilliant black glaze, with yellow and brown spots; marks of thread lines at base. About 1750. The other, old Seto, decorated with lines, and covered with metallic brown glaze, mixed with drops of yellow and brown; marks of thread lines at base. About 1750.

456 — *Two Tea Jars.*

One, old Mino, covered with metallic black glaze, mixed with drops of brilliant black and bluish white at shoulder; fine red clay; mark Senda impressed. About 1800. The other, old Seto, covered with brilliant metallic black and brown glaze; marks of thread lines at base. About 1750.

457 — *Two Tea Jars.*

One, old Awata, with original cover, decorated with maple leaves in blue and brown over finely crackled body; mark Taizan impressed at base. About 1820. The other, old Oribé porcelain, flat shape; greenish-yellow glaze, decorated with leaves in brown. About 1800.

458 — *Two Tea Jars.*

One, old Satsuma, covered with a rich green glaze, with brown near the lower part. About 1700. The other, old Seto, covered with rich, deep yellowish-brown glaze on one side, and chocolate brown on the other. About 1700.

459 — *Two Tea Jars.*

One, old Tamba, covered with bluish-black glaze; thread lines at base. About 1800. The other, old Seto; gourd shape, covered with metallic chocolate-brown glaze; thread lines at base. About 1800.

460 — *Two Tea Jars.*

One, old Yatsushiro, with mishima decoration in white under gray glaze; red hard clay. About 1800. The other, old Karatsu, covered with thick tea-leaf glaze. About 1800.

461 — *Tea Bowl.*

Crudely made, with small foot-rim. Brown texture, covered with a black Raku glaze. Mark of Raku impressed. About 1750.

Diameter, 4½ inches.

462 — *Tea Bowl.*

Old Takatori. Metal rim. Rich brown glaze, partially covered with drops of bluish-brown and metallic glaze. About 1750.

Diameter, 5¼ inches.

463 — *Tea Bowl.*

Crudely made. Covered with a pale pinkish-red and light gray Raku glaze, and boldly crackled. About 1800.

Diameter, 4 inches.

464 — *Tea Bowl.*

Tall shape. Reddish-brown and black Raku glaze of slight iridescent effect. About 1700.

Diameter, 3½ inches.

465 — *Tea Bowl.*

Yellow and gray glaze. Incised decoration of five seated figures of Arhats. Probably early Chinese pottery. About 16th century.

Diameter, 5 inches.

466 — *Tea Bowl.*

Old Awata. Covered inside and outside with a black glaze of even surface, leaving the lower part in white glaze. Small foot-rim. About 1800.

Diameter, 4 inches.

467 — *Tea Bowl.*

Crudely made. Covered with a pale shrimp-red glaze, and has incised bands in criss-cross pattern. Mark of Kakihan incised at the base. About 1750.

Diameter, 4½ inches.

468 — *Cup.*

Deep form. Mukojima pottery. Chrysanthemums in colors on a white ground and partially glazed with black enamel. Signed Kenya, written in black in panel at the base. About 1850.

Diameter, 3 inches.

469 — *Tea Bowl.*

Old Oribé. Bamboo leaves and plants incised, and filled in with white enamel and red and blue-gray glaze. Inside of pronounced crackle. About 1700.

Diameter, 3¼ inches.

470 — *Tea Bowl.*

Crudely made. Covered with a black Raku glaze and decorated with flaming balls incised under the glaze. Impressed mark of Raku within double circle. About 1700.

Diameter, 4¾ inches.

471 — *Tea Bowl.*

Covered inside and outside with a brilliant black Raku glaze of iridescent quality. About 1700.

Diameter, 4½ inches.

472 — *Tea Bowl.*

Made by Robei, and signed Sei. Grotesque medallions painted in black over a white glaze, which is boldly crackled throughout. About 1800.

Diameter, 5½ inches.

473 — *Bowl.*

Old Karatsu pottery. Dull gray and white glaze, which is boldly crackled throughout. About 1700.

Diameter, 5 inches.

474 — *Tea Bowl.*

Early Seto pottery of hard brown-red texture, covered with a brilliant deep black glaze, thickly coated toward the lower part. About 1700.

Diameter, 5 inches.

475 — *Tea Bowl.*

Crudely made. Covered with a gray crackled glaze, the outer border in yellow and pink tints, with brush marks under the glaze. Mark of Raku impressed. About 1750.

Diameter, 5¼ inches.

476 — *Tea Cup.*

Old Soma pottery. Decoration of horses and crest in bold relief, thinly glazed in brown, and speckled. Mark of Soma impressed at base. About 1800.

Diameter, 3½ inches.

477 — *Tea Bowl.*

With metal rim. Seto pottery of hard red texture, and covered inside and outside with a blue and gray glaze, partially mottled. About 1820.

Diameter, 4½ inches.

478 — *Tea Bowl.*

Irregular shape. Takatori pottery, covered with a white and pink glaze, and mottled with brown, yellow, and blue. About 1800.

Diameter, 5 inches.

479 — *Tea Bowl.*

Thin Takatori pottery. Inside covered with a beautiful black glaze and drops of brown, and the outside coated with a yellow-brown thick glaze. About 1800.

Diameter, 6 inches.

480 — *Tea Bowl.*

Covered inside and outside with a red Raku glaze. Mark of Raku impressed at the base. About 1710.

Diameter, 4 inches.

481 — *Tea Bowl.*

Kioto pottery. Decoration of a tiger and grass in brown and green, the reserve parts in white crackled glaze. Impressed mark of Sei. Made by Rokubei. About 1840.

Diameter, 3¾ inches.

482 — *Tea Bowl.*

Thin Takatori pottery. Inside covered with a gray and brown glaze, and the outside with a metallic brown glaze, and drops of black, blue, and white. About 1800.

Diameter, 4 inches.

483 — *Tea Bowl.*

Old Awata pottery, and covered with a beautiful glaze of old ivory-white texture, which is minutely crackled throughout. About 1800.

Diameter, 4 inches.

484 — *Tea Bowl.*

Deep form. Old Chinese stoneware. Covered with a gray glaze, under which are characters in white enamel. About 1700.

Diameter, 4¼ inches.

485 — *Tea Bowl.*

Old Hagi pottery. Decoration of crest of Tokugawa, painted in brown under a blue-white glaze with a pronounced crackle. About 1790.

Diameter, 4¾ inches.

486 — *Tea Bowl.*

Old Akahada pottery. Crudely made. Covered with a metallic brown glaze which thickens toward the base, and has a decoration of Mount Fuji in white relief. Mark Akahadayama, Kishiro, impressed. About 1800.

Diameter, 4 inches.

487 — *Tea Bowl.*

Kioto pottery. Decoration inside and outside of fret design; brown glaze. About 1800.

Diameter, 5 inches.

488 — *Bowl.*

Old Tamba pottery. Covered with a brilliant brown and black glaze of smooth surface and with slight touches of nashiji or "pear-skin" finish. Animal-head ornaments to serve as handles. About 1700.

Diameter, 5¼ inches.

489 — *Tea Bowl.*

Old Seto. Crudely made. Decoration of plants in black under the glaze, which is boldly crackled. About 1800. (Gold lacquer repair.)

Diameter, 3½ inches.

490 — *Tea Bowl.*

Old Kioto stoneware, with depression on one side. Decoration of leaves and fret pattern on the inside, and drops of brown red on blue and black glaze on the outside. Mark of Ninsei impressed. About 1790.

Diameter, 4 inches.

491 — *Tea Bowl.*

Old Kioto stoneware, which is covered with a brown and pale gray glaze, and decorated with willow trees in blue and black. About 1800. Has carved teak stand inlaid with silver wire.

Diameter, 4⅛ inches.

492 — *Bowl.*

Kioto stoneware. Made by Shozan. Decoration of pine trees and stork in blue and green outlined with gold. Rough, sandy texture. Signed Kenzan. About 1870.

Diameter, 6 inches.

493 — *Bowl.*

Pale pink and gray glaze. Decoration of stork in black, outlined with gold. Fine gray texture. Mark of Ippodo impressed. About 1800.

Diameter, 4½ inches.

494 — *Tea Bowl.*

Chinese pottery. Covered with a dull green and yellow crackled glaze. Decoration inside of flowers and trees, etched and filled in with enamel. About 1700.

Diameter, 4½ inches.

495 — *Tea Bowl.*

Hard reddish-gray texture. Covered with a pale bluish-white Raku glaze, boldly crackled. Mark in seal character impressed (illegible).

Diameter, 4½ inches.

496 — *Bowl.*

With spreading top and silver rim. Old Seto pottery of hard gray texture, covered inside and outside with a brilliant brown glaze and streaks of blue and white. Mark of Shun-rin impressed at base. About 1700.

Diameter, 5¼ inches.

497 — *Tea Bowl.*

Old Karatsu pottery. Plum trees with blossoms painted in blue under a crackled glaze of white. About 1750.

Diameter, 6 inches.

498 — *Tea Bowl.*

Soft texture. Covered with a red, brown, and green Raku glaze speckled with red. Impressed seal mark (illegible).

Diameter, 4½ inches.

499 — *Tea Bowl.*

Covered inside and outside with a blue glaze of low tone and thickly coated. Probably made by Riosai, Tokio. Nineteenth century.

Diameter, 4¾ inches

500 — *Square Bowl.*

Old Seto. Covered with a yellow glaze, slightly mottled and crackled. (Gold lacquer repair.) About 1750.

Diameter, 3¼ inches.

501 — *Tea Bowl.*

Old Raku pottery. Soft gray clay, covered with a salmon-red Raku glaze. Impressed seal mark of Jishō. About 1800.

Diameter, 4½ inches.

502 — *Tea Bowl.*

Banko pottery of white texture. Inside and upper part of outside covered with a blue glaze; the lower part of outside glazed with ivory-white enamel. About 1800.

Diameter, 4½ inches.

503 — *Tea Bowl.*

Old Karatsu pottery. Inside and outside thickly coated with a white crackled glaze. Decoration of chrysanthemum flowers painted in under-glaze blue. About 1700.

Diameter, 5 inches.

504 — *Tea Bowl.*

Shallow form. Covered with a black Raku glaze of iridescent quality. About 1750.

Diameter, 5 inches.

505 — *Tea Bowl.*

Deep form. Old Satsuma. Decoration outside of floral medallions, figures, flowers, and grasses, in blue, green, and gold, over an ivory-white glaze. Minutely crackled throughout. About 1800. Has gold lacquer stand.

Diameter, 4 inches.

506 — *Tea Bowl.*

Shallow form. Soft red-brown texture. Invested throughout with a black Raku glaze. About 1800.

Diameter, 5 inches.

507 — *Tea Bowl.*

Deep form. Old Soma pottery of hard gray texture. The outside covered with a dull white glaze, to represent birch-bark, and the inside of blue crackled glaze, with decoration of leaves painted in blue. About 1750.

Diameter, 4¼ inches.

508 — *Bowl.*

Kutani porcelain. Decoration of fruits, leaves, and pine needles in blue and purple on the inside, and cloud designs in brown over blue on the outside. Mark of Fuku at base. About 1800.

Diameter, 6 inches.

509 — *Bowl.*

Shallow form. Old Kioto pottery. Decoration of grasses and bird, painted in blue under the glaze, in centre medallion. The outside covered with blue and yellow-gray glaze, which thickens toward the edge. Spun mark at foot, and impressed mark of Ninsei, in large characters, inside of an oblong panel. About 1650.

Diameter, 7 inches.

510 — *Tea Bowl.*

Old Korean pottery of hard gray texture. Floriated pattern scratched in centre under the glaze, which is crackled throughout. About 1600.

Diameter, 7 inches.

511 — *Tea Bowl.*

Old Kiyomidsu pottery. Flowers painted in blue and brown in centre under a crackled white glaze. Impressed mark Asahi tei (name of a tea-house). About 1820.

Diameter, 8 inches.

512 — *Octagonal Bowl.*

Old Kishiu porcelain. Covered with a yellow and purple iridescent glaze. About 1800.

Diameter, 6 inches.

513 — *Bowl.*

Old Banko pottery, of a hard gray crackled texture. Decoration of peony flowers in brown and green, in freehand painting. About 1800.

Diameter, 6 inches.

514 — *Bowl.*

Irregular shape. Old Oribé pottery, coated with splash glaze of rich green, with brown stripes. About 1800.

Diameter, 5¾ inches.

515 — *Bowl.*

Deep form. Old Kioto stoneware, probably by Rokubei. Decoration of crabs and flowers sketched in blue and brown, over a white glaze. Nineteenth century.

Diameter, 5¼ inches.

516 — *Bowl.*

Old Kutani porcelain. Decoration inside, of flowers and leaves, boldly painted in rich purple, green, and yellow enamels, and the outside decorated with wave designs in black and blue. Mark of Fuku at base. About 1750.

Diameter, 9 inches.

517 — *Bowl.*

With small spout. Kioto pottery of fine gray texture, and covered with a brown and yellow glaze. Nineteenth century.

Diameter, 3½ inches.

518 — *Bottle.*

Kioto stoneware. Decoration of plants under a white, crackled glaze.

Height, 4½ inches.

519 — *Covered Jar.*

Kioto pottery, which is coated with a thick blue glaze and has a panel decoration of flowers and fret designs in brown.

Height, 4 inches.

520 — *Cup with Handles.*

Old Seto. Rich brown, yellow, and green mottled glaze. About 1750.

Height, 3 inches.

Old Japanese and Chinese Pottery

521 — *Bottle-shaped Vase.*

Old Seto pottery. Coated with a splash glaze of white and gray, running over a deep black under-glaze. (Gold lacquer repair.) About 1800.

Height, 4½ inches.

522 — *Bottle-shaped Vase.*

Old Takatori. Hard reddish texture, which is covered with a blue and brown glaze.

Height, 4½ inches.

523 — *Hanging Vase.*

Old Iga stoneware. Crudely shaped, and covered with a brown and gray glaze of rough, sandy surface. Scratched mark at base. About 1700.

Height, 4¾ inches.

524 — *Jar.*

Old Shigaraki pottery, which is coated with a thick, brilliant blue glaze.

Height, 3 inches.

525 — *Vase.*

Kioto pottery. Sketchy decoration of leaves and flowers in brown. Made by Okumura Shōzan. Nineteenth century.

Height, 4½ inches.

526 — *Vase.*

With rabbit-shaped handles. Old Hagi pottery. Decoration of waves painted in under-glaze blue. About 1800.

Height, 4¾ inches; diameter, 4 inches.

527 — *Gourd-shaped Bottle.*

Old Chinese copper soufflé, covered with a beautiful metallic glaze of smooth surface. About 1750.

Height, 5 inches.

528 — *Celadon Jar.*

Old Chinese. A soft, low-toned glaze, covering the entire surface. About 1650.

Height, 5¼ inches.

529 — *Bottle.*

With twisted neck. Old Shidoro stoneware, covered with a brown and yellow-green mottled glaze. Impressed mark of Shidoro within an oblong panel at base. About 1800.

Height, 6½ inches.

530 — *Vase.*

With wide mouth. Old Idzumo pottery, invested with a rich red-brown and yellow glaze. About 1800.

Height, 5 inches.

531 — *Jar.*

Shigaraki pottery, covered with a blue crackled glaze, which is marked with small white specks.

Height, 5 inches.

532 — *Jar with Handles.*

Old Seto pottery, crudely shaped, and with depressed finger marks. Covered with a yellow-brown crackled glaze. About 1750.

Height, 4 inches.

533 — *Hanging Vase.*

Old Takatori pottery, which is coated with a yellowish-brown glaze.

Height, 6 inches.

534 — *Wine Bottle.*

Old Kioto pottery. Figures, flowers, and fret pattern, sketched in blue, by Dohachi, Kioto. Signed.

Height, 7 inches.

535 — *Vase.*

Seto pottery, coated with a grayish-blue and red glaze which is slightly mottled. About 1800.

Height, 9 inches.

536 — *Long-neck Bottle.*

Old Mishima-Karatsu pottery. Mishima decoration in white under a gray-white glaze. About 1700.

Height, 7¼ inches.

537 — *Old Tamba Bottle.*

Flask shaped, with handles. Invested with a brilliant black glaze of iridescent quality. About 1700.

Height, 6 inches.

538 — *Bottle.*

With short neck, which is rimmed with silver. Chinese pottery, of fine gray crackled texture. Coated with blue glaze, shading into brown. Probably 1750.

Height, 5½ inches.

539 — *Vase.*

With slender base. Takatori stoneware, covered with a brown glaze and a dash of black round shoulder.

Height, 6 inches.

540 — *Wine Holder.*

Old Seto pottery. Decoration of dragon modelled in relief in the paste under a brown glaze, which is splashed with pale blue. About 1750.

Height, 5 inches.

541 — *Old Tamba Wine Bottle.*

Coated with a beautiful brown-black glaze of smooth surface. Impressed mark of Naosaku. About 1700.

Height, 7 inches.

542 — *Old Nikko Vase.*

With slender neck and handles. Decoration of tree in brown under a glaze of yellow, brown, and green.

Height, 7½ inches.

543 — *Old Seto Vase.*

With side ornaments in design of animal heads, and covered with a rich dark brown and blue glaze. About 1800.

Height, 8¼ inches.

544 — *Flower Vase.*

Seto pottery, which is covered with a dark brown and yellow mottled glaze. Band of leaves around the shoulder, incised and filled in with gold. Impressed mark of Toyosuke. Nineteenth century.

Height, 4½ inches.

545 — *Vase with Handles.*

Fashioned to imitate an old iron vase. Old Seto stoneware, which is invested with a rich brown and black glaze with metallic specks. Impressed mark of Shuntai within an oblong panel. About 1800.

Height, 11 inches.

546 — *Red Raku Vase.*

Coated with white and salmon-red glaze. Mark of Raku impressed at side. About 1700.

Height, 7 inches.

547 — *Gourd-shaped Bottle.*

Old Tamba pottery, coated with a white glaze which is streaked with brown. Neck rimmed with silver. Impressed mark of Ichisaku at base. About 1750.

Height, 7½ inches.

548 — *Vase.*

Oviform, with short neck. Old Chinese celadon crackled glaze. About 1750.

Height, 7 inches.

549 — *Oviform Vase.*

Old Seto stoneware of gray texture, and covered with a dull gray mottled glaze. About 1750.

Height, 6¼ inches.

550 — *Seto Jar.*

Coated with a creamy white glaze running over a brown under-glaze, which is crackled. Early nineteenth century.

Height, 4½ inches.

551 — *Sake Bottle.*

Soma pottery. Dull brown glaze, slightly mottled. About 1800.

Height, 6¼ inches.

552 — *Shidoro Vase.*

With slender short neck and supported by four legs, and coated with a bluish-white running glaze over mottled brown. About 1750.

Height, 6¾ inches.

553 — *Sake Bottle.*

Old Kiyomidsu pottery, which is covered with a blue-green running glaze, and with decoration of horse in brown. About 1800.

Height, 7¼ inches.

554 — *Vase.*

Old Chinese pottery. Pale blue glaze on one side, and a dull yellow glaze on the other. Early sixteenth century.

Height, 7½ inches.

555 — *Cochin-Chinese Jar.*

Invested with a brilliant green glaze, thickening at the base, and crackled throughout. Early nineteenth century.

Height, 3¾ inches.

556 — *Celadon Vase.*

With bird-shaped handles. Decoration of hōwō bird carved in low relief under the glaze, which is boldly crackled. Old Chinese. Seventeenth century.

Height, 8 inches.

557 — *Covered Bowl.*

In form of a sacred ball. Raku pottery, coated with a rich green enamel and ornamented with gold lacquer. Early eighteenth century.

558 — *Old Kioto Jar.*

Soft texture, covered with a dull white and yellow glaze. About 1800.

Height, 4 inches.

559 — *Tripod Censer.*

Chinese porcelain. Tea-leaf glaze of a rich brown color. Mark of Ch'ien-lung, 1736–1795.

Height, 5¼ inches.

560 — *Tripod Censer.*

Old Raku pottery, which is coated with a green Raku glaze. Conventional key pattern incised round the shoulder and partially filled in with gold. About 1800.

Height, 4 inches.

561 — *Long-neck Bottle.*

Satsuma pottery. Cream-white crackled texture, and partially covered near the top with a rich brown, green, and yellow glaze. About 1800.

Height, 9 inches.

562 — *Bottle.*

With long neck and flaring mouth. Old Chinese pottery, invested with a turquoise-blue crackled glaze. Early eighteenth century.

Height, 9 inches.

563 — *Vase.*

With flaring mouth. Old Cochin-Chinese pottery. Decoration of flowers in open-work, and enamelled with yellow and green glaze. Early seventeenth century.

Height, 7½ inches.

564 — *Old Oribé Tray.*

With handle. Coated with green splash glaze and decorated with flowers in brown. About 1800.

Diameter, 8 inches.

565 — *Old Satsuma Bottle.*

With long neck. Dull ivory-white texture, which is minutely crackled throughout. Has elaborately carved teak stand. About 1750.

Height, 10 inches.

566 — *Takatori Water Jar.*

Invested with a red-brown thick glaze, over which are drops of yellow. The inner surface is covered with a mustard-yellow and brown mottled glaze. Nineteenth century. With black lacquer cover.

Height, 6¼ inches.

567 — *Old Agano Bottle.*

Coated with a dark brown and blue-black glaze which is partially mottled. Early eighteenth century.

Height, 7 inches.

568 — *Square-shaped Bottle.*

With slender short neck. Old Kiyomidsu pottery, which is invested with a cream-white glaze, and marked with drops of sea green round the shoulder. Eighteenth century.

Height, 7 inches.

569 — *Old Satsuma Bottle.*

In form of an egg plant. Brilliant dark purple glaze, with streaks of a paler tint. Eighteenth century.

Height, 8¼ inches.

570 — *Statuette of Kwannon.*

Old Chinese pottery, coated with a black glaze. Eighteenth century.

Height, 7¾ inches.

571 — *Vase with Handles.*

Old Chinese pottery, which is covered with a bluish-brown glaze, slightly mottled. About 1650.

Height, 8¾ inches.

572 — *Kiyomidsu Bottle.*

With short neck. Decoration, in a sketchy style, of plum trees and blossoms in white and brown, on a red-gray glaze. About 1800.

Height, 7¼ inches.

573 — *Jar.*

Takatori stoneware. Decoration of kiri flowers and floral vines painted in blue and gold. About 1800.

Height, 5½ inches.

574 — *Okimono.*

In form of a snowball, upon which a Chinese boy is standing. Pale white glaze with yellow-brown crackle. About 1820.

Height, 7¾ inches.

575 — *Old Imbé Jar.*

Hard red-brown texture, crudely fashioned, and covered with a red glaze which has thick drops of yellow and brown. Eighteenth century.

Height, 6 inches.

576 — *Gourd-shaped Bottle.*

Old Banko. Decoration of varied diapered patterns, and figures within panels, incised and glazed. About 1750.

Height, 10¾ inches.

577 — *Chinese Pottery Vase.*

With handles in design of animal heads, coated with a rich brown glaze. Mark of Chia-ch'ing, 1796–1820.

Height, 10 inches.

578 — *Vase with Handles.*

Probably old Seto. Beautiful blue glaze with splashes of white, and slightly mottled.

Height, 9 inches.

579 — *Unique Bottle.*

Old Takatori pottery with numerous natural shells adhering. Covered with a yellowish-brown crackled glaze. Eighteenth century.

Height, 8½ inches.

580 — *Jar.*

Old Cochin-Chinese pottery. Decoration of medallions in relief under a yellow-brown glaze. Seventeenth century.

Height, 6½ inches.

581 — *Gourd-shaped Bottle.*

Old Takatori, which is coated with a brilliant black and metallic brown glaze. About 1700.

Height, 9 inches.

582 — *Flower Vase.*

Satsuma stoneware. Iron-rust glaze, with splashes of white and blue covering the upper parts. About 1800.

Height, 5¼ inches.

583 — *Short-neck Bottle.*

Old Seto. Invested with a pale gray glaze, boldly crackled throughout. Decoration round the shoulder of medallions in under-glaze blue. 1650.

Height, 9 inches.

584 — *Old Imbé Jar.*

Invested with a metallic brown glaze, which is speckled with red-brown iridescent spots. About 1750.

Height, 6 inches.

585 — *Takatori Vase.*

Tall quadrilateral shaped, and covered with a yellow-gray glaze, slightly mottled. About 1700.

Height, 8¾ inches.

586 — *Old Banko Bowl.*

Shell shaped. Inside covered with a rich dull green-blue glaze dotted with brown spots, and crackled throughout. Outside is coated with green-brown and ivory-white crackled glaze. About 1700.

Diameter, 8¾ inches.

587 — *Water Jar.*

With original cover. Takatori pottery, and covered with splashes of buff, blue, and brown glaze. The cover is invested with a beautiful green glaze. About 1750.

Height, 7 inches.

588 — *Oviform Bottle.*

With short neck. Chinese pottery, and covered with a blue-white glaze slightly touched with brown. Eighteenth century.

Height, 8¼ inches.

589 — *Old Seto Jar.*

Coated with a thick yellow, dark brown, and metallic glaze. Probably early sixteenth century.

Height, 8 inches.

590 — *Old Takatori Jar.*

Decoration of geese in flight, painted over a pale blue glaze, which is crackled. About 1750.

Height, 6¾ inches.

591 — *Old Takatori Jar.*

Covered with a subdued yellow-brown glaze, which is slightly mottled. About 1750.

Height, 7¼ inches.

592 — *Old Seto Bottle.*

Covered with a golden brown intermixed with a brilliant brown glaze, boldly crackled around the lower part. About 1750.

Height, 8¼ inches.

593 — *Old Karatsu Jar.*

Thick brown texture, covered with a brown and green glaze of rough surface. Marks of thread lines at base. Probably early sixteenth century.

Height, 6 inches.

594 — *Old Idzumo Tripod Censer.*

Invested with a rich dark brown and yellow glaze of iridescent quality. Impressed mark (illegible). About 1750.

Height, 5 inches.

595 — *Old Kishiu Jar.*

Decoration of flowers and leaves engraved and incised in the paste, and covered with green, yellow, and white glaze on a ground of purple. About 1750.

Height, 6 inches.

596 — *Old Takatori Bottle.*

With short neck. Covered with a rich dark green and brown glaze. About 1700.

Height, 8 inches.

597 — *Old Seto Jar.*

Covered with a beautiful sea-green glaze of iridescent quality. Mark Yoshihisa incised underneath foot. About 1800.

Height, 6¼ inches.

598 — *Cylindrical Vase.*

Kishiu pottery, covered with a rich dark green, brown, and yellow glaze. Impressed mark of Kai-raku-yen. About 1800.

Height, 7¾ inches.

599 — *Old Karatsu Bottle.*

With short neck. Coated with a pale buff and gray crackled glaze. About 1700.

Height, 7¼ inches.

600 — *Old Banko Vase.*

Bottle shaped. Raised decoration of flowering vines, and covered with pale brown, blue, and red glaze. Impressed mark Banko at base. About 1800.

Height, 10¼ inches.

601 — *Water Jar.*

Old Takatori, invested with a metallic black and brown glaze under a thick white crackled glaze. Thread lines at base. About 1700.

Height, 6 inches.

602 — *Bottle.*

In shape of a bamboo root. Decoration of tiger on a rich brown, yellow, and thick white glaze. About 1750.

Height, 9¼ inches.

603 — *Jar.*

Early Karatsu stoneware, covered with a pale celadon glaze, which is boldly crackled. About 1750.

Height, 8¼ inches.

604 — *Old Seto Bottle.*

With bent mouth. Crudely fashioned. Covered with a pale blue glaze over a ground of dark tea-leaf color. About 1700.

Height, 10 inches.

605 — *Bottle.*

With short neck, which is rimmed with silver. Old Karatsu pottery. Decoration of leaves incised, and filled in with white mishima enamel on a ground of pale gray crackled glaze. About 1750.

Height, 9 inches.

606— *Old Kutani Jar.*

Covered with a dark green glaze, and decorated with storks and cloud forms in a lighter shade of green. About 1800.

Height, 5½ inches.

607 — *Jar.*

With four loop-shaped handles at the shoulder, for hanging purposes. Old Imbé stoneware, invested with a red, yellow, and light gray glaze. Seventeenth century.

Height, 8½ inches.

608 — *Teapot.*

With iron top handle. Chinese pottery, covered with a rich dark brown glaze, and marked round the shoulder with blue splashes. Impressed seal mark (illegible). About 1800.

Height, 7¼ inches.

609 — *Flower Vase.*

Idzumo pottery, covered with a yellow and green glaze, and small parallel lines incised underneath the glaze. About 1800.

Height, 5½ inches.

610 — *Bottle.*

Globular shape, with a short, flaring neck, which is rimmed with bronze. Old Chinese. Flowering vines incised in relief under a celadon glaze of subdued tone. Seventeenth century.

Height, 8¼ inches.

611 — *Vase.*

With flaring mouth. Chinese pottery, covered with a rich dark brown glaze. Seventeenth century.

Height, 12¼ inches.

612 — *Old Banko Jar.*

Covered with a pale blue glaze, which has pink tints and incised brush marks under the glaze. Early eighteenth century.

Height, 9 inches.

613 — *Cylindrical Vase.*

With wood cover. Seto stoneware, covered with a cream-white crackled glaze, which is marked with drops of yellow, brown, and blue. About 1750.

Height, 10½ inches.

614 — *Brazier.*

Ohi pottery, covered with a yellow glaze. Decoration of hōwō birds and kiri leaves modelled in high relief inside of a panel. Impressed mark of Ohi. 1800.

Height, 8¾ inches.

615 — *Oviform Vase.*

Old Chinese pottery, covered with a dull white crackled glaze. Seventeenth century.

Height, 10½ inches.

616 — *Jar.*

Raku green pottery. Decoration of leaves carved in flat relief, and covered with green enamel. Carved teak cover. Eighteenth century.

Height, 8¼ inches.

617 — *Water Jar.*

With brown lacquer cover. Old Takatori stoneware, invested with a rich dark brown and black glaze. Sixteenth century.

Height, 6¾ inches.

618 — *Jar.*

Shigaraki pottery, covered with a pale blue glaze. Eighteenth century.

Height, 8 inches.

619 — *Jar.*

With four small loop-shaped handles at the shoulder, for hanging purposes. Old Iga pottery of hard, brown, sandy texture, and covered with a dark yellow-green mottled glaze. One side of jar depressed. Seventeenth century.

Height, 10½ inches.

620 — *Jar.*

Old Cochin-Chinese pottery. Decoration of flowers, beautifully incised within circular-shaped panels, and covered with a brilliant green enamel. Early seventeenth century.

Height, 8½ inches.

621 — *Cylindrical Vase.*

With handles. Decoration of kingfisher, reeds, and Japanese poem, painted in a freehand manner, and glazed with gray, blue, and brown. Mark of Dohachi incised at base. Eighteenth century.

Height, 10 inches.

622 — *Statuette.*

Of a demon at prayer. Old Kishiu pottery, crudely modelled, covered with a beautiful crackled glaze of purple and green. Early eighteenth century.

Height, 15 inches.

623 — *Jar.*

With four loop handles at the shoulder, for hanging purposes, covered with drops of brown, green, and gray enamels. Nineteenth century.

Height, 11½ inches.

624 — *Vase.* 12.00

With flaring mouth and animal-head handles. Old Takatori pottery. Decoration of chrysanthemums modelled in relief under a beautiful glaze of brown with yellow tint. Seventeenth century.

Height, 13 inches.

625 — *Temple Pilaster.* 25.00

Slender quadrilateral shaped. Old Chinese pottery, covered with a beautiful glaze of the true peacock-blue type, and minutely crackled throughout. The ends, which are free of glaze, are decorated with figures of animals and leaf patterns carved in relief. Eighteenth century.

Length, 21 inches; diameter, 4½ inches.

626 — *Jar.* 65.00

With original cover. Satsuma pottery of cream-white crackled texture. Finely painted decoration of peony flowers within panels, pencilled in red, green, and gold enamels; the reserve ground covered with flowering vines painted in red, blue, purple, and gold. Eighteenth century.

Height, 9 inches.

627 — *Imperial Vase.* 300.00

Graceful pear shaped, flaring at mouth. Satsuma pottery of unusually fine texture, covered with a brilliant red glaze, over which is a decoration of Awoye leaf scrolls, painted in blue, gold, and green enamels. Round the neck are the crests of the Prince of Satsuma, and the imperial kiku and kiri floral crests, pencilled in blue and gold, and encircling the base is an embellishment of cherry blossoms pencilled in red, blue, green, and gold. Eighteenth century. Has a gold lacquered stand, which is finely decorated.

Height, 17½ inches.

Bronzes

628 — *Bowl.*

Old golden bronze. *Repoussé* ornamentation. Eighteenth century.

Diameter, 5 inches.

629 — *Vase.*

With tall, slender neck. Murashido bronze. Seventeenth century. Carved teak stand.

Height, 7 inches.

630 — *Bottle-shaped Vase.*

With handles in design of animal heads. Murashido bronze. Decoration round shoulder, modelled in relief. Eighteenth century. Carved teak stand.

Height, 10¼ inches.

631 — *Portable Stove.*

Antique Chinese bronze. Arabesque designs in relief casting. Seventeenth century.

Height, 4½ inches.

632 — *Bottle.*

With tall, slender neck. Murashido bronze. Red and brown patina. Eighteenth century.

Height, 10½ inches.

633 — *Temple Gong.*

Old Japanese bronze. Engraved inscription, dedicated to the temple Denchinji, the rector Bogiu, at Yedo, May, 1825.

Diameter, 7¼ inches ; height, 5 inches.

634 — *Water Jar.*

With original cover. Old Hiroshima bronze. Medallions of symbols and leaf scrolls in *repoussé*. Early eighteenth century. Carved teak stand.

Height, 10½ inches.

635 — *Flower Vase and Stand.*

Japanese bronze. Decoration, representing running glaze on pottery and wave designs, carved in relief. The stand is in design of turbulent water. Made by To-un, and signed. Eighteenth century.

Height, 9 inches.

636 — *Hexagonal Hibachi.*

Panel decoration of pine, bamboo, plum trees, and storks, carved in relief. Has small drawer in base. Eighteenth century.

Height, 7 inches.

637 — *Oblong Jardinière.*

Chinese cloisonné enamel on gilded bronze. Profusion of peony flowers in various enamels on a turquoise-blue ground. Mark of Tokusei stamped at base. Eighteenth century.

Height, 6½ inches.

638 — *Japanese Bronze Lamp.*

Made of a baluster-shaped vase, the ground of which is covered with incised wave designs. The ornamentation consists of various panels, inside of which are figures of birds in gold inlaying, and an outer framework of bamboo design. A rich brown patina covers the entire surface. Made by Ziomi of Kioto, and signed. Nineteenth century.

Height, 28 inches.

FOURTH AFTERNOON'S SALE

Wednesday, January 28th, 1903

BEGINNING PROMPTLY AT 3 O'CLOCK

Netsukes, Japanese Daggers, and Cabinet Objects

639 — *Five Carved Ivory Netsukes.* 20.00

Button shaped. "Palace Cook," carved by Ipposai; "Manzai Dancers," by Rauko; "Making New Year's Call," by Kojitsu; "Mask Modeller," by Kosai; and "Head of Woman," by Masayuki. All eighteenth century specimens.

640 — *Six Carved Ivory Netsukes.* 30.00

Button shaped. "No Dancer," by Naosada; "Boy Beating Drum," by Kogetsusai; "Child at Play," by Ipposai; "Child Carrying Mask," by Kozii. Eighteenth century. "Child with Fans" and "Warrior Writing." Nineteenth century.

641 — *Three Carved Ivory Netsukes.* 18.00

Button shaped. "Wrestler" and "No Dancer." Nineteenth century. "Trees and Figures." Eighteenth century.

642 — *Ivory Netsuke.* 8.00

Carved dragon. Eighteenth century.

643 — *Ivory Netsuke.*

Mask of a Japanese woman. Nineteenth century.

644 — *Two Ivory Netsukes.*

"Two Monkeys after Chestnuts," and "Dog Playing with a Shell," by Okatomo. Eighteenth century.

645 — *Ivory Netsuke.*

"A Toad Carrying a Man." Nineteenth century.

646 — *Two Ivory Netsukes.*

"Camel." Eighteenth century. "Fox and a Drum," by Masatoshi. Eighteenth century.

647 — *Two Netsukes.*

"Dog" and "Monkey Carrying Basket." Eighteenth century.

648 — *Two Ivory Netsukes.*

"Quail and Millet" and "Conch Shell."

649 — *Two Ivory Netsukes.*

"A Cat Devouring a Mouse," by Isshiusai, and "An Imp on Top of Drum." Eighteenth century.

650 — *Two Ivory Netsukes.*

"God of Wind," and "Deer and Man," by Masa-mitsu. Eighteenth century.

651 — *Ivory Netsuke.*

Group of shells. Eighteenth century.

652 — *Two Wood Netsukes.*

Dragons.

653 — *Three Wood Netsukes.*

"Imp on Leaf," "Cat and Mouse," and "Lion Coming Out of a Shell," carved and lacquered. Eighteenth century.

654 — *Two Ivory Netsukes.*

"Hotei inside of a Bag," and "Daruma." Eighteenth century.

655 — *Two Wood Netsukes.*

"Falcon and Pine Trees," and "Woman and Bell," by Masakazu. Eighteenth century.

656 — *Two Wood Netsukes.*

"Catfish," carved and lacquered, and "Sleeping Woman," by Keizan. Eighteenth century.

657 — *Two Gold Lacquer Netsukes.*

"Manzai Dancers." Eighteenth century.

658 — *Ivory Netsuke.*

"Peace Drum and Rooster," in gold, set in carved ivory. Signed, Mitsu. Eighteenth century.

659 — *Ivory Netsuke.*

"Quail and Millet," by Okatomo. Eighteenth century.

660 — *Three Wood Netsukes.*

"Lion and Cub," by Minkoku. "Imp with Lantern on his Head," by Masanao, and "Cicada [insect] on Trunk of Tree," carved by Kuanman, province of Iwami. Eighteenth century.

661 — *Three Wood Netsukes.*

"Mask of Monkey," by Hidemasa. Seventeenth century. "Dragon and Clouds," carved and lacquered, by Masayoshi. Seventeenth century. "Mask," by Tadatoshi. Eighteenth century.

662 — *Three Wood Netsukes.*

"A Seated Daruma," by Shiumin. Seventeenth century. "Man Resting on a Tree Trunk," by Shoraku, and "Horse," by Hokio Sessai. Eighteenth century.

663 — *Wood Netsuke.*

"Two Tortoises on an Awabi Shell," by Tametaka. Seventeenth century.

664 — *Two Ivory Netsukes.*

"Biwa Fruit," and "Mushroom and Monkey." Eighteenth century.

665 — *Two Wood Netsukes.*

"Bamboo Shoots," by Shozan, and "Monkey," by Toyoharu. Eighteenth century.

666 — *Two Netsukes.*

"A Boy and Cow," by Tomotada, and "Cow," by Tadakuni. Eighteenth century.

667 — *Wood Netsuke.*

"Snake Coiling round a Tortoise." Eighteenth century.

668 — *Ivory Netsuke.*

"Traveller on Horseback," by Shomin. Eighteenth century.

669 — *Ivory Netsuke.*

"Mice round Bag," by Okatomo. Eighteenth century.

670 — *Three Netsukes.*

"Gold Lacquered Lion," "Mouse and Vegetable," by Shibayana Yekishiu, and carving of a "Daruma." Eighteenth century.

671 — *Ivory Netsuke.*

"Group of Three Jolly Imps," by Shingioku. Eighteenth century.

672 — *Ivory Netsuke.*

"Collection of Shells," by Giokuhō, of Hiroshima.

673 — *Ivory Netsuke.*

"Two Lions," by Anraku. Eighteenth century.

674 — *Ivory Netsuke.*

"Goose," in chased gold, set in carved ivory in openwork design of reeds. Eighteenth century.

675 — *Wood Netsuke.*

"Tiger." Eighteenth century.

676 — *Two Ivory Netsukes.*

"Old Women." Eighteenth century.

677 — *Ivory Netsuke.*

"Lion and Cub," by Giokuyosai. Eighteenth century.

678 — *Ivory Netsuke.*

"Young Warrior." Nineteenth century.

679 — *Two Ivory Netsukes.*

"Swan," and seated figure of "Fukusuke."

680 — *Two Netsukes.*

"Group of Wrestlers," eighteenth century, and carved walnut shell.

681 — *Ivory Netsuke.*

"Lion," by Tomotada. Eighteenth century.

682 — *Ivory Netsuke.*

"Tortoise," set in coral.

683 — *Ivory Netsuke.*

"Peony," by Shiūgetsu. Eighteenth century.

684 — *Ivory Teapot.*

Elaborate decoration of blooming peonies, artistically carved in relief. The cover is ornamented with a figure of a lion and butterflies. Signed Masa-muné.

Height, 5½ inches.

685 — *Round Ivory Box.*

Containing five fan and drum-shaped boxes. The outer box is decorated with butterflies and diaper patterns, delicately pencilled in gold over a red and green lacquer ground. The boxes inside are of gold lacquer, and exquisitely decorated. Eighteenth century.

Diameter, 3 inches.

686 — *Jade Perfume Box.*

Flowers and symbolical signs in intricate openwork. Inside lined with silver. Eighteenth century.

Diameter, 2¾ inches.

687 — *Miniature Vase.*

Shakudo, shibuichi, and red stippled bronze. Birds and stream inlaid in silver and gold. Early nineteenth century.

Height, 4 inches.

688 — *Sword Guard (Tsuba).*

Silver. Figure of Kwannon and a boy, in gold and bronze incrustation, and exquisitely carved and chased. Wave design in shakudo inlay; on the reverse, a leaping carp in shakudo. By Mori-toshi. Nineteenth century.

689 — *Set of Sword Mounts (Fuchi and Kashira).*

Shibuichi. Kwannon seated on a rock, carved and chased. By Nori-chika. Early nineteenth century.

690 — *Three Bronze Masks.*

Japanese specimens. Nineteenth century.

691 — *Miniature Silver Vase.*

Openwork basket design, carved and chased. Eighteenth century.

Height, 3½ inches.

692 — *String of Inro and Pouch Slides.*

Consisting of twenty-eight specimens in gold, silver, goldstone, coral, shibuichi, cloisonné enamel, ivory, natural nuts, cinnabar lacquer, kamakura lacquer, and agate. Many of them signed by noted artists.

693 — *Pouch and Pipe Case.*

Pouch made to imitate "mokugio," and elaborately carved. Pipe case of carved horn, studded with mother-of-pearl and ivory.

694 — *Pouch, Pipe Case, and Pipe.*

The pouch decorated with gold lacquer. The pipe case of horn and bamboo, with relief carving of figure of Tengue and cobwebs, by Masayuki. Silver-mounted pipe.

695 — *Japanese Portable Ink and Brush Holder.*

Silver. Basket-work design in relief casting.

696—*Japanese Pipe.* 11.00

Shakudo and silver, with butterflies incrusted in gold.

697—*Iron Case for Knife.* 10.00

Chinese grass pattern in openwork, skilfully wrought, and slightly overlaid with gold; silver and gold mountings.

698—*Japanese Portable Ink Well.* 6.00

Wicker-work design in silver openwork.

699—*Japanese Silver Bracelet.* 17.00

Made of twenty-three joints, on each of which are various diapered and brocaded patterns in gold, silver, shakudo, and shibuichi damascenes.

700—*Jewel Case.* 18.00

Melon shaped. Peony flowers and vines in openwork, and beautifully chased; the leaves are wrought gold.

701—*Dagger (Tanto).* 180.00

Length of blade, 10½ inches. Signed, Kiyo or Sei. Seventeenth century. Scabbard is of lacquer, with decoration of grass and cloud forms. Solid gold mountings wrought in design of hōwō birds, kiri flowers, and leaves, exquisitely finished in skilful chasing over a finely stippled background. Signed by Manzu, a noted goldsmith of Yedo (now called Tokio). The handle is of silver, ornamented with a dragon, tortoise, and kirin, which are made of gold. Kodzuka of gold bears signature of Toshi-nori. Kogai, which is also made of gold, bears signature of Riuseimin. Bears the family crest of Daimio of Awa.

702—*Dagger (Tanto).* 42.50

Length of blade, 8 inches. Signed, Bishiu, Osafuné Kiyomitsu. Dated 24th year of period Tembun, 2d month (1556 A.D.). Black lacquer scabbard. Silver kodzuka, silver kogai, and gold and silver menuki. The mountings are ornamented with chrysanthemum, plum, and bamboo in relief chasing, and are signed To-unshi Zukin. The kogai and kodzuka are by Makino Toshi-tsugu.

703—*Dagger (Tanto).* 35.00

Length of blade, 8¾ inches. Signed, Bishiu, Osafuné Gorozayemon no Kami Kiyomitsu Sukesada tsukuru. Dated Tembun period, 1st year, 8th month (1532 A.D.). Black lacquer scabbard, decorated with bamboo, plum, and plants in mother-of-pearl lacquer. The mountings are of gold, silver, and shakudo, by Hankotei.

704 — *Dagger (Tanto).*

Length of blade, 11 inches. Signed, Shidsu Sabro Kanê-uji. Sixteenth century. Black lacquer scabbard, decorated with cloud forms in mother-of-pearl inlay. Gold and silver and shakudo mountings, exquisitely wrought in design of peony flowers.

705 — *Japanese Flute.*

With gold lacquer case. Polished black lacquer, with decoration of wild chrysanthemums pencilled in gold. Silver mounting, and gold ornament of dragon. Early eighteenth century.

706 — *Black Lacquer Cabinet.*

Decoration of cherry blossoms in yellow bronze incrustation on a ground of mother-of-pearl inlay. Has seven small drawers. Handles and mountings of silver.

Height, 11½ inches; length, 15 inches.

Miscellaneous Objects

707 — *Small Sung Vase.*

Oviform. Coated with a heavy glaze of *clair-de-lune*, which has a pronounced crackle.

708 — *Oviform Vase.*

Sung pottery. Covered with a monochrome glaze of *bleu-de-ciel*. Bat-shaped handles at shoulder.

Height, 6 inches.

709 — *Sung Bottle-shaped Vase.*

Dragon modelled in relief and encircling neck, heavily coated with a pale turquoise-blue glaze, which is minutely crackled throughout.

Height, 7½ inches.

710 — *Two Tea Caddies.*

Old Chinese porcelain, with a decoration of landscape, peony, and leafy scrolls in under-glaze blue.

711 — *Large Bowl.*

Old Canton sonorous porcelain. Medallion and floral decoration in brilliant under-glaze blue.

Diameter, 13 inches.

712 — *Twelve Plates.*

Japanese porcelain of fine texture. Rich cobalt-blue borders; maple leaves and deer pencilled in coral red and gold.

Diameter, 7½ inches.

713 — *Five Cups and Saucers.*

Imari porcelain. Medallion and scroll decoration in under-glaze blue, copper red, and gilding.

714 — *Seven Tea Cups and Saucers and Cream Pitcher.*

Wedgwood. Classical subjects modelled in relief in white on a blue ground.

715 — *Bowl and Plate.*

Old crown Derby (1780). Fluted pattern, rich blue bands, with borders in gilding.

716 — *Covered Bowl and Plate.*

Old crown Derby (1780). Fluted pattern, rich blue bands, with borders in gilding.

717 — *Cups and Saucers.*

Old crown Derby (1780). Similar to the preceding. Twenty-four pieces, consisting of eight cups with handles, eight cups without handles, and eight saucers.

718 — *Two Cups and Saucers.*

Old crown Derby (1780). Ivory-white texture, with decoration of vine and scroll borders pencilled in gold.

719 — *Individual Chocolate Service.*

Capo-di-Monte soft paste. Finely painted decoration of Pompeii views, with borders and ornaments in gilding. Comprises tray, chocolate pot, cream pitcher, sugar bowl, and cup and saucer.

720 — *Ten Salad Plates.*

Scalloped edge. Painted and relief decoration of rosebuds, foliage, and butterflies.

Diameter, 8 inches.

721 — *Twelve Dresden Plates.*

Pure white hard paste. Sprays of tulips painted in green enamel. Openwork borders.

Diameter, 9 inches.

722 — *Twelve Dresden Plates.*

Pure white hard paste of the Marcolini period (1796). Floral bouquets delicately painted in enamels. Openwork basket pattern borders.

Diameter, 9 inches.

723 — *Fifteen Dessert Plates.*

Old crown Derby (1780). Richly decorated flowers in medallions. Blue and gold borders.

Diameter, 8 inches.

724 — *Fifteen Dinner Plates.*

Old crown Derby, to match the preceding.

Diameter, 10 inches.

725 — *Covered Saucer, Tureen, and Platter.*

Old crown Derby, made under Director Bloor (1830). Rich plumaged birds finely painted, in medallions. Rich blue borders, and leaf scrolls in gilding.

726 — *Oval Fruit Dish.*

Old crown Derby, made under Director Bloor (1830). Rich plumaged birds finely painted, in medallions. King's blue borders, with leaf scrolls in gilding.

727 — *Old Dresden Chocolate Pot.*

Pure white texture. Pastoral subjects and floral sprays finely painted in rose-color enamel. Incised mark, Augustus Rex, 1709-1726.

728 — *Old Dresden Chocolate Cups and Saucers.*

Set of six, to match the preceding. King's period, 1770.

729 — *Old Dresden Tea Set.*

Consisting of teapot, covered pitcher, sugar bowl, and tea caddy. Pure white texture. Finely painted decoration of pastoral subjects and detached flowers in rose-color enamel. King's period, 1770.

730 — *Old Dresden Tea Cups and Saucers.*

Eleven pieces, to match the preceding. King's period, 1770.

731 — *Old Dresden Bowl and Tray.*

King's period, 1770. Finely painted decoration of pastoral subjects in rose-color enamel.

732 — *Pair Covered Jars.*

Cylindrical shape. Pure white porcelain. Decoration of branches of pomegranate, cherry blossoms, chrysanthemum, and lilies, in brilliant enamels and gilding, in the style of old Imari. Coat of arms in coral red, king's blue, white, and gilding.

Height, 5½ inches.

733 — *Majolica Jar.*

Old Italian. Oviform. Decoration of medallion head and bold leaf scrolls in brilliant blue, green, and orange-yellow enamels.

Height, 10½ inches.

734 — *Majolica Water Jar.*

Old Italian. Oviform, with twisted top handle. Cream-white glaze, with decoration of medallion head, cornucopias of fruit, and escutcheon in dark blue, green, and orange yellow enamels.

Height, 11 inches.

735 — *Antique Delft Garniture.*

Consisting of three hexagonal oviform jars with covers, and two beakers. Decoration of pastoral and other subjects in cobalt blue; flowers in red and green; and borders of leaf scrolls worked in relief in the paste, and enamelled in orange yellow and purple. Mark underneath foot, initial K within a C, pencilled in red.

736 — *Antique Delft Garniture.*

Consisting of three hexagonal-form covered jars and two beakers. Decoration of houses, lake, and figures in blue, green, brown, and orange yellow. Mark underneath foot, "De Drie Klokken," 1671.

737 — *Large Canton Punch Bowl.*

Sonorous texture. Decoration of Chinese interior and garden scenes in brilliant enamels and gilding. Borders and bands of birds, flowers, and fruits on gold ground. Carved teakwood stand.

Diameter, 16 inches.

738 — *Thirteen Dresden Plates.*

Pure white hard paste. Pastoral subjects, finely painted in centres. Openwork and gilt borders.

Diameter, 9¼ inches.

739 — *Thirteen Old Sèvres Plates.*

Pâte tendre. The decoration of floral medallions, and blue, maroon, and gold borders, are by the following Sèvres decorators: Bulidon, Massy, Niquet, Paul Richard, Chavaux, Tandart, Choisy, Buteux, and Vincent. Various marks of the royal factory, dating from 1783 to 1788.

Diameter, 10 inches.

740 — *Three Large Imari Plates.*

Decoration of vase of flowers and leafy scrolls, in brilliant cobalt blue and coral red, enhanced by gilding. Mark underneath foot, two circles and leaf symbol, in blue.

Diameter, 15 inches.

Antique Silver

741 — *Five Old Dutch Silver Salt Spoons.* 15.00

Figure ornaments on handles.

742 — *Eleven Dutch Silver Teaspoons.* 33.00

Apostle handles.

743 — *Six Old Dutch Teaspoons.* 15.00

Silver and gilt. Mask head and openwork ornamentation.

744 — *Three Dutch Silver Spoons.* 10.50

One pierced pattern.

745 — *Two Antique Dutch Silver Spoons.* 20.00

One dated 1790.

746 — *Two Old Dutch Silver Spoons.* 22.00

Figure ornament and twisted handles.

747 — *Two Antique Dutch Silver Table Spoons.* 22.00

Apostle figure ornaments.

748 — *Three Old Dutch Silver Sauce Ladles.* 37.00

Handles surmounted by figures of saints.

749 — *Twelve Old Dutch Silver Spoons.* 48.00

Apostle handles.

750 — *Antique Dutch Silver Punch Ladle.*

A one-mark coin of 1686 inserted in bowl.

751 — *Antique Dutch Silver Ladle.*

Coin of King Christian IV., date 1647, inserted in centre of bowl.

752 — *Antique Dutch Silver Punch Ladle.*

Repoussé bowl. Chased handle.

753 — *Antique French Spoon.*

Silver gilt. *Repoussé* ornamentation.

754 — *Three Antique Irish Silver Spoons.*

Shell bowls and long pierced handles. Hall mark, Dublin, 1797.

755 — *Twelve Russian Liqueur Cups.*

Silver gilt. Engraved and enamelled ornamentation.

756 — *Old Dutch Silver Box.*

Heart shaped. Engraved ornamentation. Compartment in base.

757 — *Child's Old English Silver Cup.*

Engraved initials. Date undecipherable.

758 — *Antique English Silver Milk Jug.*

Design of cow. Hall mark, 1761.

759 — *Antique Irish Silver Box.*

Round shaped, with hinged lid. *Repoussé* cottage and trees. Hall mark, 1796.

760 — *Antique English Silver Beaker.*

George II. Engraved floral and foliated scrolls. Hall mark, 1729.

761 — *Washington Centennial Medal.*

1789–1889. Designed by Augustus St. Gaudens. Modelled by Phillip Martiny.

762 — *Pair English Silver Tea Caddies.* 150.00

Oval shaped. Engraved foliated bands. Hall mark, 1807.

763 — *Old Dutch Silver Tray.* 22.50

Leaf shaped. Pastoral subject in *repoussé*, and chased.

764 — *French Silver Sugar Bowl.* 52.50

With cover and two handles. *Repoussé* floral festoons. Leaf-shaped feet.

765 — *Old English Silver Beaker.* 170.00

Bold *repoussé* ornamentation. Hall mark, London, 1696.

766 — *Two Russian Silver Mugs.* 125.00

Palm-leaf and floral ornamentation. Gilt lined.

767 — *Antique English Sugar Basket.* 105.00

Openwork floral and vine design. Hall mark, 1769. With crystal glass bowl.

768 — *French Silver Mustard Pot.* 70.00

Empire. Openwork and relief ornamentation. Blue glass bowl.

769 — *Antique French Silver Sugar Bowl.* 110.00

First Empire. Openwork and engraved ornamentation. Sapphire-blue glass bowl.

770 — *Irish Silver Sugar Basket.* 105.00

With swinging handle. Foliated scrolls in openwork. Sapphire-blue glass bowl.

771 — *Antique Dutch Silver Sugar Bowl.* 105.00

Oval shaped, with cover and two handles. Openwork and *repoussé* ornamentation, nymph and satyr, floral festoons, and allegorical designs. Blue glass bowl.

772 — *Antique Dutch Silver Sugar Sifter.* 55.00

Urn shaped. Engraved and *repoussé* ornamentation.

773 — *Old India Silver Dish.*

Round shaped. Bold *repoussé* and chased ornamentation. Buddhistic and other symbols.

Diameter, 6 inches.

774 — *Antique English Silver Tea Caddy.*

Bold *repoussé* ornamentation of figures, cottage, leaf, and shell patterns. Hall mark, 1765.

775 — *Pair Old English Tea Caddies.*

To match the preceding. Hall mark, 1765.

776 — *Old English Silver Teapot.*

Globular shaped, with wood handle. Floral ornamentation in *repoussé*, chased. Hall mark, 1759.

777 — *Irish Silver Loving Cup.*

With two handles. *Repoussé* floral and fruit festoons. Gilt lined. Hall mark and initial of maker.

Height, 6 inches.

778 — *Irish Silver Sugar Dish and Cover.*

Engraved and openwork ornamentation. Oval shaped, with two handles. Blue glass bowl.

779 — *Japanese Silver Teapot.*

With top swinging handle. Engraved floral medallions.

780 — *English Silver Bowl.*

Repoussé ornamentation of foliated festoons and fluted pattern. Gilt lined. Hall mark, 1853.

781 — *Old Dutch Silver Cream Jug.*

Engraved ornamentation. Figures, foliage, and coat of arms in panels. Grapevine band.

782 — *Antique Irish Silver Sugar Sifter.*

Repoussé ornamentation. Hall mark, Dublin, 1727.

783 — *Japanese Silver Teapot.*

Fluted pattern. Enamelled lid.

784 — *Antique Irish Silver Large Bowl.*

Round shape, on tripod support of lion's head and claw. *Repoussé* spiral ornamentation. Hall mark, Dublin, 1728.

785 — *English Silver Chocolate Pot.*

With side handle. *Repoussé* and chased ornamentation.

786 — *Seventeenth Century Jewish Lamp.*

Silver. Scandinavian. *Repoussé* ornamentation.

787 — *Queen Anne Silver Loving Cup.*

With two handles. *Repoussé* ornamentation. Dated 1709.

788 — *Old Dutch Silver Bowl.*

Repoussé leaf-pattern borders and band.

789 — *Antique English Silver Bowl.*

Round, with raised ornaments. Dated 1768.

790 — *Old English Silver Teapot.*

Oval shaped, with wood handles. Figure of dog surmounting cover. Hall mark undecipherable.

791 — *Antique Turkish Silver Wine Bottle.*

Elaborate *repoussé* and chased ornamentation of sacred flowers, birds, and animals; openwork band round foot.

792 — *Antique Irish Silver Large Coffee Pot.*

Elaborate *repoussé* ornamentation of pastoral subject, fruits, floral festoons, and leaf scrolls; and engraved coat of arms.

793 — *Pair Antique English Silver Sconces.*

Each for three lights. Bold *repoussé* ornamentation. Dated 1736.

794 — *Old English Silver Dish Cross.*

Hall mark, 1754.

795 — *Old Dutch Silver Bowl.*

Oval shaped, on foot. *Repoussé* ornamentation of Biblical subjects. Two openwork handles of urn design. Gilt lined.

796 — *Old English Silver Tray.*

Round shaped, on three feet. Engraved floral scrolls and crest. Leaf-pattern border. Mark, Queen Victoria head.

Diameter, 10 inches.

797 — *Antique Irish Silver Fruit Dish.*

Round shaped. *Repoussé* leaf and floral scrolls. Dated 1742.

798 — *Antique Irish Silver Fruit Dish.*

To match the preceding. Dated 1742.

799 — *Old English Silver Tray.*

Round shaped, on three feet. Engraved floral scrolls and crests. Foliated scroll edge. Mark, Queen Victoria head.

Diameter, 10 inches.

800 — *Antique Dutch Silver Tripod Stand.*

With vase holder in centre. *Repoussé* ornamentation of cupids, mask, and floral and leaf scrolls.

801 — *Antique English Silver Loving Cup.*

Low, round shape, with two handles. *Repoussé* bands of leaf designs. Dated 1765.

802 — *English Silver Round Tray.*

Repoussé and chased centre, and foliated scroll edge.

Diameter, 11 inches.

803 — *Antique Irish Silver Round Tray.*

On three feet. Chased floral and leaf scrolls, and coat of arms. Scroll edge.

804 — *Pair Antique Irish Silver Tall Candlesticks.*

Repoussé leaf and other ornamentation.

805 — *Antique Dutch Silver Oval Plaque.*

Bold *repoussé* ornamentation of mythological subject in centre, and an outer border of scrolls, medallions, and other designs.

Length, 20 inches.

806 — *Pair Old English Silver Candlesticks.*

Tall column designs. *Repoussé* floral ornamentation. Dated 1770.

807 — *Antique Irish Silver Large Bowl.*

Fluted pattern. Gilt lined. Dated 1752.

808 — *English Silver Oval Tray.*

With two handles. Engraved and *repoussé* leaf borders. Beaded edge.

Length, 19 inches.

809 — *Augsburg Silver Flagon.*

Sixteenth century. Elaborate *repoussé* and chased ornamentation of historical subjects and foliated scrolls. Cover surmounted by figure of a kneeling angel and a helmet. Gilt lined.

810 — *Augsburg Silver Flagon.*

Companion to the preceding.

811 — *Antique Irish Silver Bible Cover.*

Elaborate *repoussé* ornamentation of floral scrolls.

812 — *Elaborate Irish Silver Epergne.*

With four arms and five baskets, the larger one of pierced design. Mark of a crowned harp and Hibernia mask. 1730–1792.

813 — *Dutch Silver Round Tray.*

On six feet. Pierced gallery border.

Diameter, 17 inches.

814 — *Hammered Copper Tray.*

Broad outer border of openwork leaf scrolls, oxydized.

Length, 24 inches.

815 — *Twenty-four Dessert Knives and Forks.*

Silver gilt. Blue and white Dresden porcelain handles. With case.

Diameter, 23 inches.

816 — *Twelve Fruit Knives.*

English silver gilt. Dresden porcelain handles.

CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

AMERICAN ART ASSOCIATION

MANAGERS

THOMAS E. KIRBY

AUCTIONEER

FIFTH AFTERNOON'S SALE

Thursday, January 29th, 1903

BEGINNING PROMPTLY AT 3 O'CLOCK

Antique Greek and Roman Glass

The well-known story of the discovery of glass by nitre merchants of Tyre, who accidentally fused some of their merchandise with the sand of the river bank on which they were cooking their dinner, has long since been set aside as itself an ingenious but baseless invention. Glass was preceded and led up to by glazed pottery and glazed stone in Egypt, in the neolithic period, and this art of glazing followed upon that of smelting copper, the oldest colors in glazes and in glass being copper blue, and green, with violet from the manganese which is found in the copper one. These glazes precede the historic period in Egypt on beads and other small objects. Blown glass vessels (Egyptian) are known from a very early period. We must assign to the fifteenth or sixteenth century B.C. the opaque blue glass, the *kyanos* of the Homeric poems, which Schliemann found set in alabaster to decorate a frieze in the ruins of the palace at Tiryns.

Throughout classic antiquity, however, the great manufactory of glass was at Tyre, and it is probably from that neighborhood that most of the specimens in our collections have been derived. But antique glass of the well-known classic forms has been found in all parts of the ancient Roman dominions, from Britain to Syria. The light greenish glass marked by a fine pearly or silvery iridescence, as in the oblong tubular, or candlestick-shaped, unguentaria, is usually found in Greek tombs of the fifth to the third century B.C. Moulded glass, though known to the Greeks, is more commonly Roman.

But moulded glass was also common in Byzantium, whence the art passed to the Persians. Not the least of the fascinations of glass collecting is that the history of the art is still, comparatively, a new study, in which every student may hope to make discoveries.

The splendid iridescent colors that add so much beauty to antique glass are a consequence of its flaky or scaly disintegration, resulting from the action of moisture percolating through the soil in which it has lain buried. This iridescence is different from the metallic reflections on modern glass, which have been brought to the highest perfection by an American artist. The varying lustres of Persian and Hispano-Moresque pottery are of still another kind, but a true iridescent disintegration of the glaze is sometimes found on very ancient pottery.

In the collection presented by Mr. Marquand to the Metropolitan Museum of Art will be found important examples, *with inscriptions*, of Greek, Roman, and Byzantine glass.

817 — *Three Small Unguentaria, or Perfume Bottles.*

One tubular, with conical bulb and flaring mouth, of greenish glass, slightly iridescent. Another similar, but with flattened rim. Amber glass with brilliant violet, green, and silvery iridescence. The third has an annular body, a swelling neck, and flattened rim, and is of dark blue glass with a silvery iridescence.

818 — *Small Unguentarium.*

Club shaped, with flaring mouth. Amber glass with rose-colored, golden, and green iridescence.

819 — *Small Jug* (*Prochoös*).

Greenish glass, the lower part coated with brownish sediment. It has a flaring mouth, a handle connecting the mouth with the body, a band in relief about the neck, and a flat bottom.

820 — *Small Unguentarium* (*Ampulla*).

Corrugated to represent the appearance of a dried date. Amber glass, deepening to a rich brown, with a silvery and purple iridescence.

821 — *Two Small Unguentaria.*

One of blue glass, baluster shaped, decorated with a spiral white line on the exterior. The other, amphora shaped, with a fluted body. Purple glass with green, blue, and purple iridescence. One handle missing.

822 — *Small Unguentarium.*

With conical body, short neck, and flaring mouth. Very rich iridescence of silvery green, orange, and other colors.

823 — *Small Unguentarium.*

Bulbous shape. Dark blue glass with blue iridescence.

824 — *Small Vase and Small Unguentarium.*

The former of turquoise-blue glass with golden iridescence. The latter, with large body and flattened rim. Amber glass with silvery iridescence.

825 — *Unguentarium.*

Club shaped, with flaring mouth. Amber glass with violet and green iridescence.

Height, 6½ inches.

826 — *Small Prochoös.*

With globular body and wide, flat rim. Greenish glass with slight iridescence.

827 — *Small Amphora.*

Green glass with brilliant green, golden, and violet iridescence.

828 — *Ampulla.*

Moulded glass, in the shape of two heads—a beardless male and a female head (Bacchus and Ariadne). Mottled brown and white glass.

Not many of these interesting little ointment bottles are known. They are believed to have been made to be given as wedding presents.

829 — *Unguentarium.*

Club shaped, with a swelling at the base of the neck. Rich green iridescent glass.

Height, 4 inches.

830 — *Small Vase.*

With ribbed handle, and rich golden, silvery, and blue iridescence.

831 — *Small Vase.*

With a conical body and flattened rim; of deep blue glass. Ornamented in the thickness of the glass with irregular vertical streaks of white. It has a green and purple iridescence on the blue, silvery and coppery on the white.

832 — *Small Ewer.*

With spout and handle. Clear glass with pearly iridescence. It is ornamented with three denticulated ribs on the exterior.

833 — *Unguentarium.*

With conical body and broad, flat rim. Greenish glass with pearly iridescence.

665.

42.5-8 834 — *Double Unguentarium.*

With handles at sides and top. Greenish glass with a pearly iridescence.

Height, to the top of the handle, 5¾ inches.

42.5-8 835 — *Double Unguentarium.*

With a handle at top. Decorated with a spiral filament on the exterior, and with trailed glass connecting the body with the projecting rim. Olive-green glass with a pearly iridescence.

Height, 6⅛ inches.

100. 836 — *Bowl.*

Bluish glass with a silvery iridescence.

Height, 2⅝ inches.

25. 837 — *Unguentarium.*

With a globular body, short neck, and flaring mouth. Greenish glass with silvery and blue iridescence.

65. 838 — *Unguentarium.*

With long, swelling neck and flaring mouth. Greenish glass with violet and silvery iridescence.

Height, 7⅜ inches.

35. 839 — *Unguentarium.*

Candlestick shaped—that is to say, with flattened (sometimes conical) body—tall neck, and flaring or flattened mouth. Clear glass with pearly iridescence.

Height, 8 inches.

135. 840 — *Vase.*

With flaring mouth. Greenish glass, decorated with applied twisted filaments of glass trailed to form a pattern of ivy leaves and stems. Some small glass vases in the British Museum, decorated with this pattern, were found at Cologne.

Height, 5¼ inches.

40. 841 — *Unguentarium.*

With conical body, thick neck, and applied rim. Greenish glass with silvery and green iridescence.

60. 842 — *Two Single Unguentaria.*

Candlestick shaped, with pearly iridescence.

Height, 6⅝ inches.

95. 843 — *Bowl.*

Amber glass with very rich violet, green, and orange iridescence.

Width, 4 inches.

1303.

844 — *Unguentarium.*

Candlestick shaped, with pearly iridescence.

Height, 7¼ inches.

845 — *Two Unguentaria.*

Candlestick shaped; one with rich golden, the other with blue and green, iridescence.

Height, 7½ inches and 6½ inches, respectively.

846 — *Unguentarium.*

Candlestick shaped, with rich pearly iridescence.

Height, 7 inches.

847 — *Phialé.*

Shallow cup for libations. Ribbed on the shoulder. Greenish glass with a slight iridescence.

848 — *Two Unguentaria.*

Candlestick shaped, with a pearly iridescence.

Height, 7⅛ inches and 7⅜ inches.

849 — *Unguentarium.*

Candlestick shaped, with a pearly iridescence.

Height, 7 inches.

850 — *Two Unguentaria.*

Candlestick shaped, with a pearly iridescence.

Height, 7⅛ inches and 6½ inches.

851 — *Conical Bowl.*

Olive-green glass with rich green iridescence on the outside, violet inside.

Width, 4½ inches.

852 — *Dish.*

With an umbilicus, or boss, in the centre, and an applied ring round the foot; the rim turned up. Clear glass, speckled all over with a varicolored iridescence.

Width, 8½ inches.

853 — *Two Candlestick-shaped Unguentaria.*

With pearly iridescence.

Height, 6⅝ inches.

854 — *Two Candlestick-shaped Unguentaria.*

Similar to the foregoing; with pearly iridescence.

Height, 7 inches.

855 — *Deep Conical Bowl.*

With thick rim and very rich varicolored iridescence.

Width, 4¼ inches.

856 — *Two Candlestick-shaped Unguentaria.*

With pearly iridescence.

Height, 7 inches and 6½ inches.

857 — *Phialé.*

Similar to 847. Ribbed on the shoulder. Rich silvery and violet iridescence.

Width, 4¼ inches.

858 — *Deep Bowl.*

With flaring rim. Clear glass with varied iridescence.

Width, 3 inches.

859 — *Unguentarium.*

Candlestick shaped. Fine pearly iridescence.

Height, 6¾ inches.

860 — *Two Unguentaria.*

Similar to the foregoing. One slightly damaged.

Height, 7⅝ inches and 6 inches.

861 — *Two Bowls.*

One of greenish glass, with thin projecting ribs on the shoulder. The other, of thick amber glass with very rich iridescence. Both damaged.

862 — *Two Candlestick-shaped Unguentaria.*

With pearly iridescence.

Height, 6¾ inches.

863 — *Tall Bowl.*

With four deep indentations in the sides, typical of a form which has been transmitted by the Venetians to the present time. Varied iridescence.

Height, 3½ inches.

864 — *Two Candlestick-shaped Unguentaria.*

With slight iridescence.

Height, 6⅞ inches.

865 — *Bottle.*

Thick glass, with a large body and short neck. Very rich pearly and gray iridescence.

Height, 6⅜ inches.

866 — *Bottle.*

Similar to the foregoing, but with a long neck and more varied iridescence.

Height, 9½ inches.

867 — *Deep Dish.*

With umbilicus in the centre. Rich purple and green iridescence. The friable, earthy incrustation should not be removed, as it forms a dark background which shows up the colors of the iridescence.

Width, 7½ inches.

868 — *Amphora.*

Bluish glass, with a rich frosted golden, coppery, and silvery iridescence.

Height, 6¼ inches.

869 — *Bottle.*

Similar to 865 and 866. Thick olive-green glass, with a very rich iridescence in blue, green, and other colors.

Antique Glass

Persian, Spanish, Venetian, and French

The golden cup of Chosroes I.,* set with "amethysts, rubies, and emeralds" of moulded glass, now in the Bibliothèque Nationale at Paris, should, perhaps, be regarded as a specimen of Byzantine, rather than of Persian, glasswork. But, in any case, it may be referred to as a connecting link between the art in glass of Greece and Rome and that of Mahometan Persia. The latter was at its best from the thirteenth to the seventeenth century. Towards the end of the period Persian and Arabian forms were copied in Venice, whence they were exported to the Orient, and, as a consequence, the native manufactures languished. It is not difficult, as a rule, to distinguish the older Persian productions from the Venetian imitations, though in collections they are often confounded. The Persian blue, which appears on their faïence and porcelain, as well as in their glass, is of a peculiarly soft and pleasing tone, which even the Chinese have failed to successfully imitate.

Old Spanish glass was also indirectly affected — through the Moors — by forms of Persian invention. But it is much heavier, and its decoration and proportions are markedly characteristic It is little known and of great rarity. The British Museum has some examples, and a few will be found in the Moore Collection in the Metropolitan Museum of New York.

Good examples of French seventeenth century glass are exceedingly rare, the wars of the Fronde having greatly interfered with the development of the art in France.

A few pieces of peculiar shape and texture are here classed as Rhodian, following the authority of the late Dr. Hall.

870 — *Small Goblet.*

Roughly fluted, with a spiral twist to the flutings. Greenish glass. Probably French.

Height, 2¼ inches.

871 — *Cup.*

With two handles. Bluish glass; handles of clear class. Venetian.

Width, 3¼ inches.

* Chosroes the Great, as he is called by the national historians, ruled over Persia from 531 to 579 A.D.

872 — *Bird-shaped Vessel.* 32.50

With openings at beak and tail. Three feet and corrugated projecting wings. Thick, greenish glass.

Length, 4 inches.

The form is known chiefly in Venetian glass of the sixteenth and seventeenth centuries, when, as a French traveller of the period puts it, the Venetians were accustomed to drink "gondolas and ships of wine, . . . a bird, a whale, a lion, all sorts of beasts, potable and non-potable." But the fancy soon spread to other countries.

873 — *Vase.*

With four handles and large, flaring neck. Decorated on neck and body with a spiral filament in relief, and on the lower part of the body with an ornament characteristic of this ware, consisting of one or more lines in relief, with festoons below, and reversed festoons above. The handles are denticulated. Spanish. Sixteenth century. 47.50

Height, 5¾ inches.

874 — *Vase.*

With tall, flaring neck. Decorated with a zigzag band in relief. Yellowish clouded glass. 31.

Height, 6⅛ inches.

875 — *Vase.* a m

Amber glass, with a small handle attached to a ring of darker color about the lower part of the neck, and by a denticulated strip of the same to the body. The spout has winged appendages near the mouth. The glass is rough and of heavy texture, with striæ and small bubbles. Persian. 30.

Height, 6 inches.

876 — *Wine Glass.*

Of elegant shape. Thin, clear glass, with a beaded stem and flat foot. Venetian. 47.50

Height, 5⅝ inches; width, 4⅜ inches.

877 — *Vase.*

With baluster-shaped body, two handles, and flaring neck, with a spiral filament about the neck; the body decorated with a denticulated band in relief; the base marked with indentations. Spanish. 32.50

Height, 6 inches.

878 — *Ewer.*

With a small handle, and winged appendages to the spout, as in 875, but of deep blue glass bearing traces of a surface decoration in gold. Persian. 32.50

Height, 6⅜ inches.

879 — *Flask.* a m

Lenticular, with shallow flutings running from the neck part way down into the body, and two small handles terminating in long denticulated strips attached to the narrow sides of the flask. Greenish glass, full of small bubbles, and showing a blue and green iridescence. Spanish. 32.50

Height, 5½ inches.

319.

880 — *Bottle.*

Of cylindrical body. Decorated in lozenge pattern in relief, blown in a mould. Clear glass. French. Seventeenth century.

Height, 6½ inches.

881 — *Vase.*

With baluster-shaped body and tall, flaring neck. Decorated with a spiral filament in relief and a twisted ring about the lower part of the neck. Blue glass. Persian.

Height, 6 inches.

882 — *Two-handled Flask, or Bottle.*

The handles prolonged into denticulated strips. Yellow glass with many bubbles. Spanish.

Height, 5¾ inches.

883 — *Vase.*

With baluster-shaped body and tall, flaring neck. A rough band in relief about the neck. Smoky olive glass.

Height, 6¾ inches.

884 — *Ewer.*

With small handle and winged appendages to the spout, similar to 875, but with a circular foot added. Blue glass. The handle and the ring about the neck of a darker blue than the body. Persian.

Height, 6½ inches.

These forms are often classed as Venetian, but examples of which the provenance is known are Persian. See the catalogue of the Burlington Fine Arts Club's Exhibition of Persian Art, 1885.

885 — *Vase.*

With baluster-shaped body and tall, flaring neck. Light greenish-yellow glass. Persian.

Height, 6⅛ inches.

886 — *Vase.*

With two handles. Baluster-shaped body and large, flaring neck. Greenish glass.

Height, 6⅞ inches.

887 — *Vase.*

With baluster-shaped body and tall, flaring neck. Decorated with a spiral filament in relief and a twisted band about the neck. Similar to 881. Persian.

Height, 6¼ inches.

888 — *Flower Glass.*

Of elongated bell shape, with a hollow stem and thick foot. Emerald-green glass. Persian.

Height, 6¼ inches.

889 — *Ewer.*

Of Persian form, without a foot. Greenish-yellow glass with many bubbles.

Height, 6⅝ inches.

890 — *Vase.*

With baluster-shaped body and tall, flaring neck. Greenish-yellow glass. Persian.

Height, 6⅝ inches.

891 — *Vase.*

With four handles and large, flaring neck. The handles are ornamented with "wings," and denticulated; the body with the characteristic festoon ornament about the shoulder, and two narrow bands in relief passing under the handles; the foot indented spirally. A very interesting example. Spanish.

Height, 6½ inches.

892 — *Ewer.*

With a small handle, the mouthpiece of the spout lacking. Olive-green glass. Persian.

Height, 8⅞ inches.

893 — *Jug.*

Of elegant form, with a small spout and ribbed handle; the body decorated with four long vertical strips of denticulated glass, the base surrounded by a ring of the same. Clear glass. Bubbled.

Height, 8½ inches.

894 — *Vase.*

With baluster-shaped body and tall, flaring neck. Two rings in relief on the lower part of the neck. Yellowish-olive glass. Persian.

Height, 8 inches.

895 — *Ewer.*

With flat foot and very short neck, large handle, and long spout. Greenish-yellow glass, iridescent. Persian.

Height, 7½ inches.

896 — *Ewer.*

With baluster-shaped body and tall, flaring neck. The small handle is attached to a twisted band about the neck, and prolonged into a denticulated strip attached to the body. The spout has the usual winged appendages. Dark blue glass, decorated on the surface with flowers and leaves in gold. Persian.

Height, 7⅜ inches.

897 — *Bottle.*

For sprinkling rose-water. With a very long, tapering neck and a small orifice. A band in relief about the lower part of the neck, and a flat foot. Clear glass. Persian.

Height, 11¼ inches.

Though intended for sprinkling, these bottles were sometimes used to drink out of, as may be seen in thirteenth century Persian miniatures. So also were the ewers; but it was etiquette not to touch the lips to the spout.

898 — *Tall Conical Bottle.*

Slightly fluted, with an abortive handle pinched in the soft glass, and a large moulding round the short neck. Bluish glass. Rhodian.

Height, 7⅝ inches.

899 — *Vase.*

With baluster-shaped body, conical foot, and flaring neck; a twisted band about the lower part of the neck. Greenish glass, with large bubbles, showing decided iridescence. Persian.

Height, 8⅜ inches.

900 — *Vase.*

With baluster-shaped body, conical foot, and flaring neck, similar to the foregoing, but of amber glass. Persian.

Height, 9½ inches.

901 — *Bottle.*

With bulbous body, conical foot, and long neck, terminating in a wide mouth. Neck and body have fine, wavy flutings. Slightly greenish glass, with marked iridescence. Persian.

Height, 9½ inches.

902 — *Vase.*

With baluster-shaped body and tall, flaring neck. Blue glass. Persian.

Height, 9¾ inches.

903 — *Bottle.*

With bulbous body, conical foot, and long neck terminating in a wide mouth. Neck and body have fine, wavy flutings. Greenish glass, with slight gilding.

Height, 9½ inches.

904 — *Vase.*

With baluster-shaped body and tall, flaring neck. Ornamented with a spiral filament in relief about the mouth, and a twisted band about the neck. Blue glass, with wavy lines of a darker color. Persian.

Height, 9½ inches.

905 — *Bottle.*

For sprinkling rose-water. With very long, tapering neck, similar to 897, but of pinkish glass. Persian.

Height, 9½ inches.

906 — *Tall Bottle.*

With bulbous body, long, twisted neck, and broad, flattened rim. Blue glass with very marked iridescence. Persian.

Height, 11½ inches.

907 — *Vase.*

With swelling body and flaring neck; a twisted band about the neck. Yellowish glass. Persian.

Height, 9½ inches.

908 — *Drinking Vessel.*

Shaped like a segment of a horn, with a spiral filament in relief about the top; a thick handle and flat foot. Spanish.

Height, 6¾ inches.

909 — *Bottle.*

With bulbous body and long neck, both marked with fine spiral flutings. Blue glass, with beautiful blue and green iridescence. Persian.

Height, 10¾ inches.

910 — *Bottle.*

With bulbous body, conical foot, and long neck, terminating in a flaring mouth. The body was made in two pieces joined by a flange which projects into the interior. Slightly yellowish glass. Persian.

Height, 12½ inches.

911 — *Two-handled Drinking Vessel.*

With a bulbous body and large, flaring, five-lobed mouth. Decorated with a fine spiral filament in relief. Greenish glass with minute bubbles. Spanish. (Damaged.)

Height, 7⅝ inches.

912 — *Bottle.*

With bulbous body and long, swanlike neck twisted into a fine spiral. Blue glass; iridescent. Persian.

Height, 14 inches.

913 — *Vase.*

With baluster-shaped body and tall neck, with trumpet-shaped mouth. A spiral filament in relief surrounds the mouth, and a twisted band the neck. Blue glass. Persian.

Height, 9¾ inches.

914 — *Bottle.*

For sprinkling rose-water. With long, twisted tapering neck. A band in relief about the lower part of the neck, and a flat foot. It is of blue glass with a slight iridescence. In the interior, at the bottom of the bottle, are flowers in relief, in pink, blue, and white glass, a fancy which was later copied by the Venetians. Persian.

Height, 14 inches.

915 — *Vase.*

With tall, flaring neck, bulbous body, beaded stem, and nearly flat foot. In the interior are flowers in relief, as in the foregoing. Slightly yellowish iridescent glass. Persian.

Height, 12 inches.

916 — *Bottle.*

With long, swanlike neck, similar to 912. Blue glass, slightly iridescent. Persian.

Height, 14½ inches.

917 — *Four-handled Drinking Vessel.*

With a nearly spherical body and a large, flaring, four-lobed mouth. Decorated with a fine spiral filament in relief. Spanish.

Height, 9¼ inches.

918 — *Large Club-shaped Bottle.*

With a knob of glass on the inside, attached to the conical reëntrant bottom. Clear glass, slightly iridescent. Persian.

Height, 16 inches.

919 — *Swan-necked Bottle.*

With vertical mouth. Similar to 916, but of yellowish iridescent glass. Persian.

Height, 17 inches.

920 — *Fifteen Small Pieces and One Large Fragment of Iridescent Glass.*

Greek, Roman, Byzantine.

921 — *Bracelet.*

Of eight beads of mosaic glass. The patterns, zigzags, flowers, and other ornamentation, are like those on objects from Greek graves in the Fayoum, of the third and fourth century, A.D.

922 — *Small Scent Bottle and Flask.*

Bottle of pressed glass. Ornamented on the one side with a crown and three fleurs-de-lis between crossed branches; and on the other, also between crossed branches, with two flaming hearts, and a third from which grows a lily plant in flower. Deep blue glass, the mouth silver mounted. France. Seventeenth century. Flask, almond shaped. Decorated with two strips of denticulated glass down the sides. A Spanish or French imitation of an antique form.

A series of five of these pretty little flasks, impressed with various designs, is in the Metropolitan Museum, where they are classed as Venetian. This design is illustrated by Gerspach in "l'Art de la Verrerie," where it is given as ascribed to Bernard Perrot, brevetted by Colbert "Maitre de Verrerie" at Orleans for his inventions in glass-making.

923 — *Elegant Small Vase.*

With "wing" handles, and a conical neck tapering gradually to a band from which it opens out into a flaring top. Venetian.

Height, 5 inches.

225-7.50

924 — *Three Small Wine Glasses.*

Blown in a mould. Decorated with lozenge pattern; with a twisted stem and conical foot. Similar glass in the Musée de Cluny is classed as French of the seventeenth century. 18.

925 — *Small Barrel.*

To hold a sauce or condiment. It is decorated in white and red enamel, on greenish glass, with a scale pattern in lengthwise stripes, to imitate the staves and the grain of the wood. The ends are hooped with corrugated glass. It has a biberon and handles in light yellow glass. These enamelled barillets are usually classed as Venetian of the sixteenth or seventeenth century. 10.

Length, 3¼ inches.

926 — *Drinking Vessel.* 2 - 7n

Shaped like a segment of a horn, flattened on the sides, and decorated with a spiral filament in relief, and with the double festoon about the base. Bright green glass. Spanish. 32.50

Height, 4½ inches.

927 — *Flask.*

Almond shaped, with two handles prolonged in denticulated bands along the narrow sides, also with rings hanging free in projecting loops. There were originally three of these rings on each side, but one on each side is missing. Green glass. Spanish. 25.

Height, 5¼ inches.

928 — *Drinking Vessel.*

Shaped like a segment of a horn, flattened at the sides, and with the double festoon ornament at the bottom. It has had two handles, which are lacking. Bright green glass. Spanish. 17.50

Height, 4¼ inches.

929 — *Flask.*

Of almond shape, with "wing" handles. Bears an inscription, "Pilante," in trailed glass about the shoulder. Spanish. 25

Height, 5½ inches.

930 — *Small Barrel.*

With hoops of corrugated glass. Enamelled on deep blue glass with a scale pattern in red and white, as in 925. The pattern forms a rosette at one end. It has a biberon and handles of blue glass. Venetian. 25.

Height, 4½ inches.

931 — *Eight-sided Bottle.*

With flat bottom and rounded shoulder. Amber glass. Decorated in red and white enamels in a scale design in vertical stripes. Metal mouthpiece. Venetian. 32.50

Height, 6½ inches.

2427

932 — *Deep Cup.*

Very heavy dark blue glass, with a flaring border and a flat foot, marked with spirally arranged indentations. Fourteen small decorative handles connect the projecting rim with the body of the cup, which, near the bottom, is ornamented with the double festoon decoration. Spanish.

Width, 6½ inches.

933 — *Flask.*

Very light amber-colored glass, speckled with minute yellow bubbles. Rhodian.

Height, 5½ inches.

934 — *Tall Conical Bottle.*

With reëntrant bottom. Light amber-colored glass. Rhodian.

Height, 7¾ inches.

935 — *Ewer.*

With round body, S-shaped spout, and angular handle. Venetian.

Height, 7¼ inches.

936 — *Eight-sided Bottle.*

With flat bottom and rounded shoulder. Decorated with a scale pattern in vertical stripes in red and white enamel on deep blue glass, similar to 931. It has a metal mouthpiece with a screw top. Venetian.

Height, 6¼ inches.

937 — *Bottle.*

Shaped like a Persian rose-water sprinkler, but with a lipped mouth like an œnochoe, and having the long, tapering neck sharply constricted at its junction with the bulbous body. Opaque red glass in imitation of jasper. Rhodian.

Height, 7¼ inches.

938 — *Ewer.*

Club shaped, with S-shaped spout and handle. It is painted in oil colors on the exterior, with a diaper pattern in gold, the spaces filled in with flowers in red and white on a ground of blue gray. Two medallions reserved for other decoration are filled in with gold paint. The glass is greenish. Turkish or Persian.

Height, 8¼ inches.

939 — *Ewer.*

Similar to the foregoing, and similarly decorated, but with the medallions bearing each a crescent and three stars in gold. Turkish, or Persian with Turkish decoration.

Height, 8¾ inches.

940 — *Flask.*

Oblong oval shape, with two winged handles prolonged in denticulated strips along the narrow sides, and decorated on the broader sides with radiating strips of trailed glass; probably a rough representation of the palmer's shell embossed on more ancient leathern pilgrim bottles. Heavy green glass, full of bubbles. Spanish.

Height, 8¼ inches.

941 — *Large Drinking Vessel.*

Shaped like a segment of a horn, with a reëntrant bottom, and thick handles furnished with thumb-pieces. Decorated with a spiral filament in relief, and the double festoon pattern at the bottom. Greenish glass, bubbled. Spanish.

Height, 6⅝ inches.

942 — *Large Goblet.*

With a high, conical, reëntrant bottom of fine blue glass. Decorated in colored enamels and gold in a broad band occupied by one circular and four oval medallions containing nude figure subjects derived from classical mythology. In the circular medallion are a female figure in a small gilded cart, and a male figure with a branch. In the ovals there are, in the following order: a female figure with a bow and arrows and a male attendant; a female figure with a bow, and a serpent twined about a column; a male figure with a cornucopia; and a female figure with a leaping dog. Between the medallions the decoration consists of water plants in green, yellow, and red enamel. On each side of the principal decoration are jewelled borders, with, beyond them, at top, one row of pearls in white enamel, and at bottom two rows disposed in triangles. The rim is in white enamel. Venetian. Fifteenth century.

Height, 5½ inches; width, 4 inches.

943 — *Deep-lobed Dish.*

Clear glass on a large foot. Decorated in the glass with spirally disposed white filaments and, between them, bands of lacelike reticelli work. Venetian.

Width, 10¾ inches; height, 2¼ inches.

944 — *Cylindrical Mosque Lamp.*

Clear glass with a horny texture, strengthened by a heavy rib one-third of the distance from the top, on each side of which is a band of decoration in gold and enamels, the gold largely worn away. The decoration consists of Arabic inscriptions and conventional floral forms in blue, red, white, yellow, and green, with outer borders of valence pattern ornamented with flowers and leaves outlined in red, and originally filled in with gold. The inscription reads from right to left: "El Malek, el älim, el älim, el älim," "The king, the learned, the learned, the learned," a customary dedication formula. Arabic. Fourteenth or fifteenth century.

Height, 10½ inches.

3734.50

945 — *Globular Mosque Ornament for Suspension.*

Clear, slightly greenish glass, with a broad band of enamelled inscription about the middle in gold, outlined in red, interrupted by four circles in gold, barred across with thick, red enamel, leaving lozenge-shaped reserves, with borders of arabesques in gold above and below. The inscription reads: "One of those made by the great, the exalted El Naki, El Arjawan; the glory be to God." Egyptian. Thirteenth century.

925.

Diameter, 7½ inches.

The lozenge reserved on a horizontal bar is an ancient Cairene heraldic device, like the dagger, the crescent, and the cup. It is found on fragments of pottery from the Fostat mounds (old Cairo), now in the British Museum, and was in use during the thirteenth century A.D. From the character of the decoration, this globe should be assigned to the early part of that period.

946 — *Panel of Painted and Leaded Glass.*

Bearing two armorial shields with elaborate scroll crests, framed in a motive derived from Renaissance architecture, with, above, a forest scene with hunters and deer, a castle in the distance, and below, an inscription in Gothic characters, "Hannis im Thurun Zu Schaffhusen," with a monogram and the date, 1570. German.

275

Height, 20 inches; width, 16½ inches.

947 — *Panel of Painted and Leaded Glass.*

With three shields armorial, surmounted by a crown, and supported by a lion and a lioness, in an elaborate frame of Renaissance architecture. The outer border is composed of small shields with the arms of various German towns or territories. Dated, A.D. 1680. German.

5-00

Height, 20 inches; width, 16½ inches.

947A — *Large Panel of Stained Glass.*

By John La Farge. The design is "Peonies Blown in the Wind," carried out in richly colored and moulded glass, and framed in very elaborate borders of the same. An important early work by the most famous of living artists in stained glass.

1400

Height, 6 feet 5 inches; width, 3 feet 8 inches.

"This, one of my first windows, was made in 1878–79. Part of the glass is the very first of what is called American glass, made according to my formulas somewhat earlier, and which I was the first to make. Sir Alma-Tadema and Hon. John Hay have similar subjects, with variations, of course."—*John La Farge.*

947B — *Two Antique English Panels.* E.T.

Painted and leaded glass, with modern borders. One has in the centre a shield quartered with the three *fleurs-de-lis*, which from the end of the twelfth century were the royal arms of France, and a Latin inscription, *Orate pro . . .?*

340

Each, height, 4 feet 9 inches; width, 2 feet 4¾ inches.

From the Salisbury Cathedral, England.

7.174.50

Greek Ceramics

Seventh to Third Century B.C.

A leading date to remember in connection with Greek ceramic art is that of the destruction by the Persians of the old temple of Athene, on the Acropolis of Athens, B.C. 480. Near the foundations of the temple there have lately been discovered many fragments of both black-figured and red-figured vases, which, with other evidence, proves that the transition from the first, the black-figured style, to the red must have begun a little before that time; that is to say, about the end of the sixth and the beginning of the fifth century B.C. To this period must be ascribed most of the black-figured vases in the present collection. An exception is the curious amphora, No. 973, which belongs to a small class of archaistic vases in which the ancient style has been imitated by later artists. Another exception is the magnificent "Corinthian" vase, No. 972, which should be assigned to the seventh century B.C.

The most interesting of all Greek vase paintings are undoubtedly those of the transition. The revolution in technique, the growth of artistic skill, and the class of subjects treated, all tend to make them so; and they may be said to reflect to some extent the political importance of the period which witnessed the defeat of the Asiatic invaders and the rise of Athenian power and culture. The subjects are largely mythological or legendary, such as, about the same time, furnished themes for tragedy and comedy; assemblies of the gods, battle-scenes from Homer, Bacchic festivities, adventures of Herakles and Theseus—illustrations, one might call them, of all the earlier literature and folk-lore of Greece. During the period the black glaze, at an earlier age used for the design only, as in the "Corinthian" amphora just cited, was spread more and more over the body of the vase, leaving one or two narrow zones or broader panels reserved in the red clay on which the black figures could be placed. At last, some one ventured to bring the black ground color close up to the outlines of the figures, allowing them to remain in the red. In some cases both styles of work are found upon the same vase. But the innovation grew in favor, and by the end of the fifth century the red-figured style was predominant. This was the moment of the highest development of Greek art. Already, in some of the fourth century red-figured vases we find symptoms of the coming decline. In the third century we find vases with moulded reliefs, or painted only with carelessly drawn ornaments in white or red clay slip over the glaze, a return to primitive methods of decoration which had little but their facility and cheapness to recommend them. Nevertheless, some of these late vases are distinguished for beauty of form.

The sombre coloring of most Greek vases has been remarked, but the glaze affords a greater variety and richness of color than is generally supposed. Its composition is not yet understood. It probably differed at different periods. In color it varies, sometimes on the same piece, from a fine, glossy black, through brown and olive, to red and even orange. In addition, the painters had at their command, for over-glaze colors, white, yellow, red, and purple, which could be slightly fired; and, in rare instances, the vase, whitened over most of its surface, was painted with blue, violet, and green, which were not subjected to the firing process, and which have, therefore, for the most part, disappeared. Two large hydrias, Nos. 977, 978, represent this rare polychrome decoration.

It is difficult to get rid of a misleading term when it has once become generally accepted. Greek vases are still frequently called "Etruscan" because certain early and important discoveries of them were made in Tuscan soil. But they have also been found in Asia Minor, in Syria, Egypt, Southern Italy, as well as at Athens, Corinth, Megara, and other places in Greece proper which it is now certain were the principal centres of the art. The most noted Italian factories were established by Greeks in Greek colonies. Even the very latest products of the Roman kilns in Britain and in Gaul depend for whatever artistic merit they may possess upon the lasting and widespread influence of Greek taste. On the other hand, we should, perhaps, find a broader term for the vases called "Corinthian." Though Corinth may have been the chief seat of their manufacture, it can hardly have been the only one, and there is no likelihood that the style originated there.

948 — *Lekythos.*

With anthemion decoration in black, on a buff ground.

Height, 6¼ inches.

949 — *Lekythos.*

Decorated in black, on a pale buff ground. The decoration consists of lozenge and checker patterns and a Greek fret. The word "ΚΑΛΟΣ," "beautiful," is incised on the foot.

Height, 5½ inches.

950 — *Two-handled Vase.*

Red figured, with female heads, scrolls, and anthemions reserved in the ground, otherwise covered with a black glaze. There are traces of over-glaze decoration in white.

Height, 6¾ inches.

951 — *Oinochöe.*

With tri-lobed mouth, almost completely covered on the outside with a lustrous brownish-black glaze, over which has been painted in red slip a band of ivy leaves and berries. A band of pendant leaves above this has been reserved in the red ground color of the vase.

Height, 7¼ inches.

952 — *Prochoös.*

With two-lobed mouth. Decorated with a band of freely executed anthemions in black on a red panel, reserved. The remainder of the piece is covered with a slightly lustrous black glaze, over which is a ring of pearls in white.

Height, 9 inches.

953 — *Skyphos.*

Black glazed inside and out, and decorated over the black with olive branches in red and, between them, anthemions in white. The decoration much effaced.

Height, 5¼ inches.

954 — *Kylix.*

Of fine red clay, covered with a lustrous black glaze, excepting, inside, a circular reserve at the bottom of the cup, and, outside, a broad band of red divided by a black line above the insertion of the handles, and a narrow band below. The uppermost red band is decorated in black with two pairs of leopards, animals sacred to Dionysos. From the handles proceed elegant small anthemions, and and on a level with them, twice repeated, is an inscription which, though ungrammatical, may be read: "ΧΑΙΡΕ ΚΑΙ ΠΙΕΙ ΤΕ ΝΑΙχε." "Hail! and drink well." A beautiful example of Attic art of the early part of the fifth century B.C. (One handle is missing; the foot has been repaired.)

Diameter, 5¾ inches.

The restoration and translation of the inscription are by Professor Wright, of Harvard, who has made a special study of these inscriptions.

955 — *Small Red-figured Oil Vessel.*

For replenishing lamps. In a form derived from the *askos*, or wine-skin. It is covered, handle, spout, and body, except the convex top, with a lustrous, brownish-black glaze, and decorated on the reserve with two-winged gryphons in black, with details in lustrous red, due to the glaze unmixed with the black pigment.

956 — *Deep Kylix.*

Black glazed within and without, with vine-leaf decoration on one side in red over the glaze.

Diameter, 4¼ inches.

957 — *Skyphos.*

Red figured, with, under a band of oves, a maiden with basket and branch, and an attendant winged genius. Necklace and wings are touched with white. Under the handles are anthemion designs.

Height, 4¼ inches; diameter, 4⅛ inches.

958 — *Kylix.*

Of fine clay and elegant form, covered inside and out with black glaze, except on the exterior, at the bottom of the bowl. The interior has a large rosette, with several borders incised in the clay.

Diameter, 6⅛ inches.

362.50

959 — *Rhyton.*

Red figured, in the shape of a deer's head. The neck is decorated, between anthemion scrolls, with a winged genius, holding a dish of fruits; above and below this are bands of oves. The details of the wings, collar, and bracelets of the figure and the outlines of the rocks on which he is sitting are white. The horns of the deer have been whitened. The handle has a spray of olive-leaf decoration. From Tarentum. It is of the early fourth century B.C.

360.

Height, from nose to rim, 8½ inches.

This class of vessels, of which the form is derived from the drinking-horn, includes the most successful attempts to combine modelled with painted decoration.

960 — *Rhyton.*

Red figured, in the shape of a bull's head. The horns have been whitened, and their corrugations are indicated with lines of faint red; the ears, mouth, and nostrils are laid in with purplish slip. On the neck, between anthemions, is a winged Eros in the red color of the clay, with touches of white and yellow.

300.

Height, from the under part of the head to the rim, 7 inches.

961 — *Prochoös.*

With two-lobed mouth, the body in the form of a negro's head. Decorated on the neck of the vase, in black on the buff ground, with a broad band of chevrons between narrow bands of wave design above and oves below. From Viterbo. Attic workmanship of the fifth century B.C.

130.

962 — *Oinochöe.* 12.5.

Black glazed, with tri-lobed mouth and graceful, ribbed handle, terminating on the body of the vessel in a mask, in relief, of an old man. Campanian. Third century B.C.

140.

Height, to the top of the handle, 10 inches.

963 — *Large Kylix.* 12.5.

Black figured, covered mostly with a fine, lustrous black glaze, excepting on the outside, at the height of the handles, a band of red, reserved, on which, in black, are deer and leopards or lions confronted. There are patches of lustrous red, the glaze unmixed with the black pigment on the heads and necks of the animals. The details are incised. Early fifth century B.C.

90

Height, 5¼ inches; diameter, 8 inches.

964 — *Vase.*

With a handle for suspension. Red figured on black ground. The subjects are a genius with a wreath and mirror, and a figure wrapped in a cloak, separated by anthemions and flowers. On the neck are two female heads. Details are in white.

45-

Height, to the top of the handle, 12½ inches.

1427.50

965 — *Lekythos.*

Red figured on black ground. An Eros or genius with two wands, seated on a flower, with very elaborate anthemion and scroll decoration. The details are touched with white.

Height, 10½ inches.

966 — *Amphora.*

Black figured, in large panels, reserved in red from the general glaze of lustrous black. The principal subject is the Apotheosis of Herakles. Athene leads on Herakles by the hand; Hermes precedes them in the capacity of herald, and addresses Zeus, who is enthroned at the right. The figures are distinguished by inscriptions, and Herakles wears his lion's skin, Hermes his winged boots, and Athene (AΘENAIA) her ægis and helmet. The subject is a favorite one with the painters of black-figured vases. The other panel, though much effaced, appears to represent one of the labors of Herakles. The vase is of the sixth or early fifth century B.C. There are some easily perceptible restorations of the glaze, not affecting the figures. Found near Cervetri. Attic workmanship, sixth century B.C.

Height, 10⅛ inches.

967 — *Amphora.*

Red figured. Reserved from the general glaze of lustrous black are, on the one side, a figure wrapped in a cloak; on the other, a half nude female figure, seated, holding a basket in the right hand, a dish of fruit in the left. Phiales and a fillet are suspended in the background; between the figures are complicated anthemion scrolls; on the neck is a band of anthemions.

Height, 14½ inches.

968 — *Hydria.*

Of very elegant proportions, of black, moulded ware, with reserves in red. The body of the vase is ribbed; the down-turned lip has a wave design in black on red, there are two rings of red about the foot, and a band of olive branch in red, applied over the glaze, surrounds the neck.

Height, 12½ inches.

969 — *Amphora.*

Red figured. On the one side are a nude male figure and a female figure with a bowl; on the other are two figures wrapped in cloaks, one with a walking-stick.

Height, 16½ inches.

970 — *Amphora.*

Red figured. On the one side is a nude male figure holding an ornamental thyrsus and a bunch of grapes, with a Bacchante carrying a basket of grapes and a fillet; on the other, two cloaked figures, one with a walking-stick, as on the foregoing vase.

Height, 16¼ inches.

971 — *Large Hydria.*

Black figured. Covered with a brilliant black glaze. A large panel on the shoulder, reserved in the lustrous red ground color, is painted with a chariot race in black. The drivers are clad in white chitons and wear crimson wreaths. The harness and the manes and tails of the horses are touched with crimson; a dog, running alongside, has a white collar. These colors are over glaze. Details are incised. The panel is framed in elegant borders. (Repaired.)

Height, 13 inches.

972 — *Large Amphora.*

Of "Middle Corinthian" or "Asiatic" style. The decoration consists mainly of five parallel zones of animals and fabulous creatures in black on the buff ground. The zones are separated by broad stripes of black, divided by lines of red. The animals figured are leopards (or lions), deer, bulls, swans, goats, and boars, all drawn with much spirit. Harpies, sirens, and sphinxes appear among them. The ground between the figures is filled in with rosettes, and the neck of the vase bears an early form of the double anthemion design, showing its derivation from the Egyptian water lily.

The effect of the decoration is heightened by the use of two tones of red; the one a purplish slip applied over the glaze, the other a brownish or orange red, obtained by thinning the black color. In part, this last is accidental. The decoration is partly effaced on one side of the vase.

The style is supposed to be derived from Persian textiles, or, with more likelihood, from the hammered metal work of the time (the seventh and sixth centuries B.C.) when the vase was produced. The shining black figures would represent the metal ornaments cut out *à jour*, the buff ground the wood upon which they were applied, as in the celebrated chest of Cypselus. Vases similar to this have been found at Cære in Italy, at Naucratis in Egypt, and in the Troad, as well as at Corinth; and though the period was one of great colonial and commercial expansion, it does not seem likely that all were of Corinthian origin. Found at La Tolfa, near Civita Vecchia.

Height, 17¼ inches.

973 — *Amphora.*

Black figured, with cover. The body has been whitened all over, but much of the white coating has worn away. The decoration shows on the one side a lyrist, crowned, playing to two admiring female listeners; on the other is the combat of Herakles and the Cretan bull. An attendant figure holds the hero's club, and a female, the nymph of the place, looks on; a quiver full of arrows is hung up in the background. Graceful anthemion and flower scrolls occupy the spaces under the handles. On the neck is a border of double anthemion design of late style, and another elaborate border surrounds the foot. Details are very boldly incised. The flesh parts of the female figures are gray, the original white coating having worn off. The vase was probably a prize for a musical or poetical composition, and is a good example of the archaistic tendencies of the fourth century B.C.

Height, to knob on cover, 18 inches.

974 — *Large Hydria.*

Black figured. The vase is covered with a brilliant black glaze, excepting a large panel reserved in lustrous red, and divided into two unequal horizontal compartments. The largest of these shows Athene in a two-horse chariot; Herakles, with his lion's skin and club, admonishing her; and Hermes holding the horses. The scene occurs on other vases, with alterations, and is supposed by some authorities to have reference to the celebrated ruse of Peisistratus, who, to justify his usurpation of the government, had himself accompanied to Athens by a handsome woman, who personated the goddess. It may simply be a group from a more important composition of the war between the gods and the giants (gigantomachia) such as is depicted on a vase in the British Museum. In any case, the vase painter, in this instance, seems to intimate that the goddess might not be able to manage her steeds without the assistance and counsel of the male divinities.

The face and arms of Athene are white, the manes and tails of the horses purplish red; details are incised. In the smaller compartment above, Athene, in a four-horse chariot, separates two groups of combatants. Below the main composition is a narrow band with a lion attacking a bull.

Height, 20 inches.

975 — *Hydria.*

Black figured. The vase is nearly covered with a brilliant black glaze, from which a large panel, bordered with ivy leaves and other designs, is reserved in lustrous red. The main subject is a Dionysian procession. Dionysos mounts his chariot, in which Ariadne is already standing; he bears a spreading branch of the vine, laden with leaves and clusters of grapes. A satyr follows the god closely, playing the double flute; another strikes a lyre; a third, mostly hidden behind the horses, holds their heads. They are of the so-called "Corinthian" type, drawn from the actors in the satyric drama. In earlier Ionic paintings they have horses' legs and hoofs, as well as tails. Two mænads run along at the far side of the horses, one holding a bundle of small twigs, perhaps an aspergill; the other sounding the crotales. The animated composition is liberally enriched with colors applied over the glaze. The beard and crown of Dionysos are purple; his ample himation and Ariadne's robes are banded with purple; the satyrs have purplish beards, crowns, and tails; the horses have purple tails and manes. Ariadne's face is gray, the original white coating having been worn off; but the faces and arms of the mænads are white, and their black dresses are ornamented with purple disks and stars. This striking coloration is not altogether fanciful. Horses' manes and tails were frequently dyed. The satyric actors stained their bodies with lees of wine. Nor is the picture, as a whole, without relation to actual life—at least that of the theatre and the public festivals. Allowance made for the necessary conventionality of treatment, which is part of the style, it may even be said to image almost realistically the strange and fantastic appearance which must have been presented by a Dionysian procession, at night, against a torch-lit background.

Below the main picture is a band with boars and lions; above is the combat of Herakles with the Nemean lion, watched by Athene, Hermes, and other divinities. The vase is of the latter part of the sixth century B.C., or the beginning of the fifth century. (Repaired.)

Height, 17 inches.

4217.5-0

976 — *Large Hydria.*

80. Of buff-colored clay. Decorated with a band of freely executed ivy design on the shoulder, between the handles, and one of olive about the neck. The large handle is twisted.

Height, 14¾ inches.

977 — *Hydria.*

It has been whitened all over, and bears traces of decoration in white, blue, and red, representing a twisted fillet passed through the handles and falling in a festoon against the side of the vessel.

200. Height, 15 inches.

978 — *Hydria.*

Coated, like the foregoing, and painted in white, blue, and red (the blue turned greenish), with a fillet depending from the handles. The white coating has scaled off in places, exposing the red clay body of the vase.

210. Height, 17¼ inches.

979 — *Hydria.*

60. Of reddish-buff clay, painted with a band of freely executed olive branch design on the shoulder, between the handles; a wavy branch of the same surrounds the neck. (Repaired.)

Height, 15½ inches.

Greek and Roman Marble Sculpture

980 — *Fragment of a Marble Votive Relief.* G 7H

A woman presenting a child, a small building in the background. Finely wrought in close-grained marble. There are traces of red paint on the child's dress. Mounted on a block of oak covered with red velvet.

180. Length of fragment, 9¾ inches.

From Palembino. The natural supposition, that this represents the institution by Trajan of the *Pueri Alimentarii*, is excluded by the style, which is earlier. It probably represents the presentation of a captured prince or a hostage.

60? 981 — *Head of a Satyr, Crowned with Ivy.*

Very finely wrought, with much undercutting, in fine-grained marble. The back of the head is missing.

Height, 7 inches.

982 — *Head of Dionysos, Crowned with Ivy.* Bruce

82 □. Finely wrought in marble. The nose has been restored. Mounted on a pedestal.

Height, 6 inches.

3837.5-0

983 — *Archaic Male Head.*

In fine soft-grained marble. With hair, indicated by wavy lines, bound by a fillet, three rows of small curls over the forehead, high cheek bones, and prominent eyes. The nose is mutilated; no restorations. Greek. Late sixth or early fifth century B.C. From the Villa Borghese sale.

Height, 8½ inches.

984 — *Marble Head of a Triton.*

With curiously twisted, long locks. Pergamese style.

Height, 2½ inches.

985 — *Marble Head of Athene.*

Helmeted. Resembles the Giustiniani Minerva.

Height, 2½ inches.

986 — *Portrait Head of a Roman.*

Marble. Well executed, with much undercutting in the hair and beard. Mounted on a pedestal of yellowish, veined marble. Period of the Antonines. From the Villa Borghese sale.

Larger than life size.

Greek Terra-cottas

Fourth to Second Century B.C.

987 — *Psyche.*

The lower part of the body is draped; butterfly wings on shoulders. She stands leaning forward, holding a perfume bottle in one hand, and with the other removing the drapery which covers an urn placed on a tall rustic pedestal.

Height, 10 inches.

988 — *Boy, Crowned.*

Carrying a satchel.

Height, 4½ inches.

989 — *Girl with a Pet Bird on Her Shoulder.*

She is seated on a rock, and is offering a fruit to the bird. The hair is tinted red.

Height, 7 inches.

990 — *Girl Standing.*

With arms wrapped in her mantle. There are obvious traces of the original coloring—the chiton blue, the peplos pink, reddish hair, vermilion shoes.

Height, 9 inches.

9382.5-0

500. 991 — *Girl Seated in a Chair.* Height, 6 inches.

992 — *Girl Standing.*

650. Arranging her drapery. The hair is dark red. Height, 9 inches.

993 — *Girl Mourner.*

750. With wreath and amphora. Seated on a stone bench. There are traces of blue on the amphora. The hair is reddish. Height, 6½ inches.

994 — *Girl Seated on a Rock.*

600. Leaning sidewise. The upper part of the body undraped. The right hand raised, holding an ointment bottle. Height, 6 inches.

625. 995 — *Girl with a Lyre Seated on a Rock.*

The head, gracefully bent, looking down. Height, 8¼ inches.

475. 996 — *Girl Seated, with a Fan.*

The upper part of the body is nude, the legs crossed under the drapery, the right hand raised as if in surprise. Reddish hair. Height, 8 inches.

997 — *Group.*

1300. Of a lady at her toilet, with an attendant. The former, seated, is regarding herself in a mirror, of which the cover, which is supposed to be on a pivot, is pushed back; the latter, seated on the ground, is tying her mistress's sandal. Both have reddish hair. Height, 7½ inches.

998 — *Group.* Thieee.

2200 Of Pan and a nymph. Pan, goat-footed, is seated on the ground, and is extracting a thorn from the nymph's foot. Height, 8½ inches.

A well-known expert thus writes from Rome, May 3, 1888: "I have bought for you a most remarkable group found at Kyme (Æolis), representing a nymph, and Pan plucking a thorn from her foot. You will be delighted with it. It is one of the most beautiful objects preserved to us from antiquity. The exquisite beauty of the nymph makes a highly effective contrast to the characteristic ugliness of Pan. The zeal with which the latter applies himself to the task is given with notable humor."

999 — *Tall, Graceful Female Figure.*

1250. Wrapped in a mantle, wearing a hat, and carrying a fan. The hair is reddish, the lips tinged with red. Height, 11 inches.

1000 — *Head and Shoulders of a Boy (Atys?).* 7.

Wearing a pointed cap, the πολος; with hair hanging loosely. Coarse terra-cotta, late Greek or Roman. Found at Caysua. Height, 14 inches.

850.

1858 2.5-0

A. Cabinet. 27.4.0
B. " 42.5.0
C. " 42.5.0
D. " 37.10
E. " 65.
1010.

Antique Persian and Other Oriental Ceramics

Old Spanish Azulejos

Properly speaking, there is no Arabian art. The arts of the mediæval East, like those of the West, were derived from the common focus, Byzantium; and, in the East, the chief centre of innovation, growth, and diffusion was not Arabia, but Persia.

Assuming—a large assumption—that the Arabs are to be credited with that taste for geometrical combinations so marked in all Mahometan ornament, and with the picturesque lettering known by their name, it was Persia that gave a new life and greater elegance and suppleness to the stiff Byzantine forms, and it was from Persia that the new art radiated to Damascus, Broussa, Rhodes, and Keirouan. So close is the relation that, in many cases, it is unwise to affect to distinguish the art of these places from the Persian. Even the very characteristic art of Moorish Spain shows unmistakable evidence of Persian derivation. But Persia has always been a centre of absorption as well as of diffusion. She went to school in ancient times to Chaldæa, Egypt, Greece. After the Moslem conquest she continued to learn of Constantinople, of Egypt, and of India. The influence of old Egyptian ornament is shown in the beautifully iridescent vase (No. 1016) with an Egyptian lotus decoration in black under the glaze, though the vase itself may be contemporary with Haroun-al-Rashid and the glories of the Arabian Nights. It is matched, as to technique, by pieces recently found in Syria and in the neighborhood of Nineveh. And, turning in the opposite direction, the large turquoise-blue jar (No. 1032) whose reliefs of elephants and horsemen may have been intended to recall the deeds of Mahmoud of Ghazni, the conqueror of India and patron of Firdausi, the national poet of Persia, shows a mingling of Indian and Persian elements in its decoration.

The earliest dated Persian lustre tiles are of the thirteenth century, according to Mr. Henry Wallis; but the art of lustre was practised in Egypt from the eleventh century, and must have reached Persia not long after its discovery. These very early lustred pieces were golden or nacreous in tone, with occasional flashes of ruby, on a white or pale yellow ground, and were probably intended as substitutes for the gilded vessels of Constantinople.

Omar Khayyam may have drunk out of one of those primrose-colored cups decorated with golden lustre, like the fragments unearthed, in recent years, near old Cairo. The star-shaped and X-shaped lustred tiles in the present collection are of the thirteenth century style. They are now so rare in Persian mosques that they are usually found singly, set in the midst of large panels of tiles of later date. The larger mosque tiles, with blue letters in relief, which may be from Anatolia,* are probably a century later. But, was it not a peculiarly Persian fancy to decorate with lustre the monumental tablets in commemoration of the dead (like No. 1158) which, following ancient usage, are in the form of a door to the other world? The inscriptions sometimes refer to the slab itself as the gate to the garden of the deceased—his "paradise."

It is strange that the Chinese never attempted decoration in lustre, though they have often accidentally produced it, and though the intercourse between their country and Persia has been long and fruitful. Genghiz Khan is said to have brought Chinese potters to Kashan, and it may be to the descendants of their Persian pupils that we owe the beautiful and exceedingly rare Persian white porcelain, of which No. 1004 is an example. The efforts—childish, perhaps, but certainly not slavish—to follow Chinese naturalistic decoration which we find on old Persian blue under-glaze, such as the curious landscapes on Nos. 1019, 1023, 1028, and 1031, are probably contemporary with the Chinese porcelains of the early Ming period; and some of the finer Persian porcelains may belong to the period following the reign of Shah Rokh, when, in China, under Siounte and the later Ming, were produced the best porcelains of the farther East. If the Persians copied the Chinese, the Chinese also copied Persian patterns and glazes, and it is not easy to determine whether the mosque globe (No. 1011), comparable with the finest Chinese blue and white, and the plate (No. 1008), with its outer glaze of "peach-blow" color, are of Chinese or Persian manufacture.

Under Shah Abbas (1557–1627) occurred the revival of the Persian art of lustre to which we owe the lapis-lazuli bowls on which, in gardens of cypress, willow, and rose, peacocks strut among irises and tulips, all in sombre black, like a night effect of a European painter, but changing, as if by magic, to sunrise hues of ruby, emerald, and gold.

Finally, we come to those splendid wall revetments of polychromatic tiles from a mosque in Constantinople,† in which Chinese cloud scrolls mingle with the floral ornamentation of the Persian, and the shaded enamels recall the practice of ancient Byzantine decorators. Some day it will be possible to bring together in one system the arts of Asia and of the Mediterranean. It will then be seen that the apparently divergent streams of descent have mostly run parallel when they have not intermingled, and that, from the early Middle Ages to the present Persia has been one of the most important centres of transmission and modification. We may then, also, be able to distinguish with certainty between the various national and local schools of the nearer East, and to trace, step by

* Persian potters were established there in the fourteenth century.

† Most likely of Anatolian manufacture.

step, the genesis of their ornamentation. But there are still many gaps in our knowledge which must be filled before this can be satisfactorily done.

Some of the old Spanish wall tiles from the unfinished palace of Charles V., on the Alhambra hill, keep, together with their Moorish name (Azulejos), the Moorish lustre. The Spaniards must have introduced the art into Mexico, for it is practised to this day by Mexican Indian potters.

1001 — *Bottle.*

White opaque glaze. Decorated in brownish lustre with metallic reflections, in a pattern of leaves and flowers on the body, and a conventional cypress and arcade pattern about the neck, which terminates roughly to receive a metal mount. Very old Persian, probably of the thirteenth century A.D.

Height, 4 inches.

1002 — *Flattened Baluster-shaped Bottle.*

With two small handles for suspension. With decoration of scrolls and foliage in blue and black. The blue has run into the vitreous glaze.

Height, 6 inches.

1003 — *Puzzle Ewer.*

With crescent-shaped mouth and S-shaped handle. The foot is open to the middle of the vessel, and panels of open reticulated work make it seem impossible that it should hold a liquid. It is decorated with blue and black. The vitreous glaze has formed a drop depending from the spout.

Height, 7 inches.

1004 — *Short Cylindrical Bottle, or Vase.*

White, translucent porcelain, with decorations incised in the paste. Persian. Probably of the fifteenth or early sixteenth century.

Height, 4⅛ inches.

1005 — *Puzzle Bottle.*

With openwork panels, like No. 1003, with decoration in blue and black.

1006 — *Bowl.*

White inside, blue on the exterior. Decorated within with freely treated conventional flowers and leaves in golden lustre; on the outside with a peacock among trees and flowers, in black lustre, giving green and golden metallic reflections. Persian. Sixteenth or early seventeenth century.

Diameter, 7⅛ inches.

1007 — *Short Cylindrical Bottle.*

Similar to No. 1001, but fitted with a screw top in metal, the cap lacking. The glaze is of a brownish white, and it is boldly decorated in brown lustre with rich metallic reflections. Very old Persian.

Height, 4½ inches.

1008 — *A Deep Plate.*

Of translucent porcelain, the inside covered with a thick white glaze, and decorated with a diaper pattern incised. The outside has a thin fawn-colored glaze of the same composition as the Chinese "peach-blow" glaze.

Diameter, 8¾ inches.

1009 — *Deep Bowl.*

Decorated inside and out in blue, outlined with black, in an arcade pattern, and very free floral scrolls. Alternate panels of the arcade are pierced through the paste, the openings filled with the transparent glaze. Persian.

This ware, known to Horace Walpole as "Gombroon ware," from the name of the port on the Persian Gulf where was the first depot of the East India Company, bears an obvious resemblance to the Chinese "grains-of-rice" ware. It is a question in which country the mode was invented.

Diameter, 8¼ inches.

1010 — *Bowl.*

Similar to No. 1006. Enamelled with deep blue on the outside, white within. The outer decoration, of rose bushes, willow trees, etc., is in black lustre with varied jewel-like reflections; the inner, a willow with drooping branches, surrounded by detached flowers and arabesques, is in brown lustre with similar vivid reflections of ruby, emerald, sapphire, and gold. The greenish vitreous glaze forms a thick ring at the bottom, on the outside. Persian. Sixteenth or seventeenth century.

From the Bing Collection.

Height, 3⅜ inches; diameter, 3⅜ inches.

1011 — *Porcelain Mosque Globe.*

To unite the chains of a hanging lamp. It is ornamented with arabesques and simulated inscriptions reserved in white from a ground of the finest cobalt. Damascan or Chinese (?).

Diameter, 5¾ inches.

1012 — *Small Cup.*

Of porcelain. Covered within with a brilliant white glaze; on the outside with a fine, deep blue. It is decorated, in copper lustre giving gold and ruby reflections, with the arcade and cypress pattern on the white interior, and on the exterior with vine leaves reserved in the blue. Persian.

Height, 1¾ inches.

1013 — *Small Cup.*

Similar to the preceding.

1014 — *Bowl.*

With a thick body and creamy white glaze. Decorated, in copper lustre with rich purple reflections, with a band of arabesque pattern, guilloche border, and free foliage designs. The exterior bears simulated inscriptions. Hispano-Moresque.

Diameter, 5½ inches.

1015 — *Jug.*

Of light body and creamy white glaze. With a design of two birds alighting among flowers, in copper lustre; no changing reflections. Late Italian or Spanish imitation of Hispano-Moresque ware.

Height, 6½ inches.

At the beginning of the last century, Baron Charles Davillier found a single furnace at Manises, in Spain, still producing copper lustred ware after the old Moorish designs. It is probable that the art has never entirely died out in Italy, whence come most of the genuine Hispano-Moresque specimens.

1016 — *Vase.*

Baluster formed. Covered with a thick, brilliant, vitreous glaze, about half of which shows a fine pearly iridescence like that on antique Greek glass. Decorated under the glaze with lotus forms, in a scale pattern, in greenish black. A band of chevrons surrounds the neck, which is broken. The design is mediæval—Egyptian. Similar pieces have been found in Syria and Mesopotamia. Probably of the eighth or ninth century A.D.

Height, 7¼ inches.

1017 — *Vase.*

Of amphora form, but with the neck prolonged beyond the handles. It is decorated, in copper lustre without changing reflections, with birds alighting among flowers, as on No. 1015. Imitation of Hispano-Moresque.

Height, 11 inches.

1018 — *Bottle, or Surahe.*

The mouth has been left rough, to be finished in metal. The glaze is of a fine deep blue; the decoration, in black lustre, giving varied metallic reflections. Persian.

Height, 9¼ inches.

1019 — *Surahe.*

Of similar shape to the foregoing, but fitted with a metal screw top. Vitreous glaze. Decoration in grayish blue, in free imitation of a Chinese landscape design, with birds, flowers, and deer; with imitations of Chinese wave and lambrequin borders, and upright panels of floral and geometrical decoration on the neck. It is one of the very few Persian vases that bear a potter's mark on the bottom. The vase is slightly damaged. Persian.

Height, 9½ inches.

1020 — *Bowl.*

Of "Gombroon" ware. Alternate panels of the arcade decoration are pierced with quatrefoil openings filled with the transparent glaze; the others have rude floral designs in black on a blue ground. In the interior is a floral scroll rising from a rock, showing Chinese influence. Persian.

Height, 7¾ inches.

1021 — *Surahe.*

Of lapis-lazuli blue, with floral and other decoration in black lustre with metallic reflections. Persian.

Height, 12 inches.

1022 — *Ewer.*

With dark blue body. Decorated with exquisite floral designs in white, turquoise, and purplish brown. Mounted in richly chased brass. Persian.

Height, 14¼ inches.

1023 — *Surahe.*

Decorated in grayish blue, with wild geese in a landscape, and lambrequin patterns, showing marked Chinese influence. Persian.

Height, 9 inches.

1024 — *Deep Dish.*

With large rim. The decoration, of birds and flowers within, and of flowers in compartments on the outside, is in dark blue on white.

Diameter, 8 inches.

1025 — *Dish.*

With umbilicus in centre. On the deep blue ground there are within, radiating, cloud-shaped reserves with Cufic inscriptions in black. On the outside there are very freely treated conventional leaves and plants in blue on white, in the manner frequent on Hispano-Moresque ware. Persian (?).

Diameter, 8 inches.

1026 — *Large Bowl.*

Of "Gombroon" ware. It is decorated in brown, with figures of the fabulous simourg, or bird of paradise, from whose back rises a quatrefoil panel with cross-shaped openings in the paste, filled with the greenish vitreous glaze. Between these are conventional cypress trees and floral scrolls. The foot has been pierced for suspension. Persian.

Diameter, 8¾ inches.

1027 — *Large Bowl.*

With a charming decoration of carnations and other flowers in white, turquoise, and brownish purple on a blue ground. (Repaired.) Persian or Rhodian.

Diameter, 10¾ inches.

1028 — *Surahe.*

With screw top and cap in silver *repoussé*, and chased. The body is divided into upright compartments, with landscapes in grayish blue, in very free imitation of Chinese originals. Persian.

Height, 11 inches.

1029 — *Porcelain Mosque Globe.*

For a hanging lamp. Decorated in blue, pink, and green, with arabesques in black. Rhodian (?).

Diameter, 9½ inches.

1030 — *Oil Jar.*

With thick glaze, originally greenish white, but now brown from percolation and oxidation of the oil which the vessel once held. The decoration is in blue, in bands of checkers, lozenges, and hatchings, with an inscription in blue round the neck.

Height, 10 inches.

1031 — *Large Baluster-shaped Oil Jar.*

With thick vitreous glaze, large crackle, and decoration in faint blue, of figures and animals in a landscape. A free imitation of the Chinese. The lower part is discolored by oil. Persian.

Height, 11½ inches.

1032 — *Large Turquoise-blue Jar.*

Decorated with figures in flat relief. The surface is divided into compartments by lines in relief, and these are filled with reliefs of elephants with palanquins, horsemen with banners, and other figures riding grotesque animals. The glaze is very thick. Old Indian or Persian, probably of the eleventh century.

Height, 17¼ inches.

CATALOGUE

OF THE

ART AND LITERARY PROPERTY

COLLECTED BY THE LATE

HENRY G. MARQUAND

EDITED BY THOMAS E. KIRBY

THE ENTIRE COLLECTION TO BE SOLD AT UNRESTRICTED PUBLIC SALE BEGINNING JANUARY TWENTY-THIRD, 1903, BY ORDER OF THE EXECUTORS, UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

NEW YORK

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NEW YORK

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CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

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7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

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THOMAS E. KIRBY,
Auctioneer.

AMERICAN ART ASSOCIATION

MANAGERS

THOMAS E. KIRBY

AUCTIONEER

SIXTH AFTERNOON'S SALE

Friday, January 30th, 1903

BEGINNING PROMPTLY AT 3 O'CLOCK

Bronzes and Other Metal Work

1033—*Old Dutch Oblong Brass Box.* 8

With rounded corners and hinged lid. It is engraved on cover and bottom with humorous designs and inscriptions.

Length, 5¼ inches.

1034—*Bowl and Plate.*

Of white metal, artificially darkened to display the ornamentation of inlaid silver, chiefly in rich floral patterns, on the inside, in medallions bearing inscriptions. Persian. 9.

Width of bowl, 5 inches; width of plate, 6¾ inches.

1035—*Brass Bowl with Cover.*

Engraved and inlaid with small turquoises and studs of polished copper. The ornamentation is in three bands of arabesques and inscriptions. A few of the turquoise studs are lacking. 17.50

Diameter, 5½ inches.

1036—*Five Small Bas-reliefs of Bronze.*

Two of a Bacchanalian procession of cupids with a goat and a basket of grapes; two of a wedding of Cupid and Psyche; and one of cupids and young satyrs with a baby Silenus. They have been soldered together to form a small frieze. 25.

8- 1037 — *Small Bronze Lamp.* A. M.

Of antique fashion, for two lights; the handle composed of twisted snakes. On a pedestal of yellow Sienna and black marble.

Height, 7 inches.

1038 — *Ewer.*

37.50 Of dark bronze. The lower part of the body is ribbed, the upper part bearing in relief a band of elongated oves. The handle is formed of an athlete of archaic Greek style, holding by the tails two lion cubs.

Height, 6½ inches.

1039 — *Two-handled Bronze Vase.*

37.50 Decorated in antique fashion with reliefs of Centaur and Centauress with cupids. Mounted on a pedestal of variegated red and black marble.

Height, 10 inches.

1040 — *Bowl.*

40. Engraved medallions, alternately circular and oblong, the latter filled in with inscriptions. The bottom of the piece is covered with arabesques in compartments, the incisions being filled with a dark color.

Diameter, 9½ inches.

1041 — *Bowl.*

145. Decorated with several bands of incised and inlaid ornamentation. The principal band has eight medallions, with figures of horsemen in silver, alternating with inscriptions and conventional ornaments. A narrow band near the rim has figures of hares and other animals of the chase, and small wheel-shaped ornaments, which last are inlaid in gold. In the interior is a circular band with fishes. Persian.

Diameter, 10¾ inches.

1042 — *Bottle.*

17. With swelling body, and long, slightly flaring neck; of iron, inlaid with silver. Old East Indian. (Damaged at bottom.)

Height, 12¼ inches.

1043 — *A Pair of Firedogs.* [illegible]

200. Japanese silver bronze. In the form of Buddhist lions.

Height, 13 inches.

1044 — *Head of a Young Roman Lady.*

450. In bronze. Mounted on a mahogany pedestal.

Height, with pedestal, 21 inches.

*1045 — *Reproduction in Bronze of a Statue of a Dancing Satyr.* 230.

From Pompeii.

Height, 31 inches.

*1046 — *Reproduction in Bronze of an Antique Statuette of Antinous.* 140.

Height, 25 inches.

*1047 — *Reproduction in Bronze of an Antique Statuette of Victory.* 330.

Mounted on a block of variegated marble.

Height, 27 inches.

*1048 — *Tall Ornamental Bronze Tripod.* 3-0.

Height, 37½ inches.

*1049 — *Large Bronze Tripod.* E.T.

Reproduction of an antique original, with a flat top borne by winged sphinxes, and having a detachable ring, decorated with bucranes and rosettes. 220.

Height, 36 inches; width, 24 inches.

* These bronzes are reproductions of famous antiques in the Naples museums, and were procured by the late Mr. Marquand through Sir Frederick Leighton, under whose supervision they were produced.

Limoges and Other Enamels

The qualities which twice made the enamels of Limoges famous, so that the name of the town designated the ware, are not at all those of the painted enamels of the last two centuries. These more recent enamels, charming as they are, are but a variety of miniatures; but in the Middle Ages, and, again, during the Renaissance, Limoges produced work of a boldly decorative character. The means, and the results obtained by them, varied greatly in the two periods mentioned. The *champlevé* enamels of the Middle Ages, an important example of which is the lavabo, No. 1057, rely for their effect upon the colored background, for their significance upon the forms engraved in the copper. In the painted enamels of the fifteenth and seventeenth centuries, on the contrary, the metal entirely disappears from view, and the design is completely carried out in enamels. Nevertheless, the enamels of these two periods agree in their decorative intent. The enamellers, or "daurediers" of Limoges, notwithstanding the original signification of their title and the fact that they frequently wrought on gold or silver, never took kindly to such work, which was a Parisian specialty. They required a larger scale, an atmospheric setting, the dignity of utility. They were accustomed to produce works of considerable dimensions—tombs, altar screens, reliquaries. When fashion called for precious materials and minute workmanship, the star of Limoges declined, to rise again when a bolder and more artistic spirit was in the ascendant.

Enamelling in the fashion called *cloisonné*, still practised in the East and in Greece and Russia, preceded the *champlevé* method. It was in use in ancient Gaul. A most interesting example of the style is the Greek Church triptych, No. 1063, in which the accumulation of difficulties, which the Western workers finally swept aside, is evident. The figures in these pieces of ancient style are carved or cast in solid metal, but the cloisons that retain the enamel are of thin strips bent to shape and soldered to the body of the piece. The bending of a metal so little pliable as copper or brass, and the carving or casting of figures in high relief, were early abandoned in the West in favor of the freer and simpler *champlevé* manner, in which the figures are merely incised, and the background cut away to receive the enamel. But figures cast in full relief were frequently affixed, as in the cross, No. 1062. Many important works were done in this manner. The tombs of Walter Merton, Bishop of Rochester, and of Aymar de Valence, of Westminster, were covered with enamelled plaques from Limoges; and in

France, during the thirteenth and fourteenth centuries, a bishop could hardly be said to have been decently buried if he were not encased in enamel.

The artistic ideals of the Renaissance brought about another and more revolutionary change. The precious metals came in vogue together with a return to the ancient mode of figures in relief (but now rendered with adequate knowledge), and these were covered with translucent enamels, which colored but did not conceal them, excepting the flesh parts, which at first were left in the metal. But it was found more pleasing and harmonious to cover these with opaque white enamel, and, little by little, the opaque enamels invaded the other parts, allowing, as they did, of greater freedom in the modelling and greater variety in the color. The results are seen in the precious little pictures of the Seasons, by Jean Pénicaud III., and the plaques, by Léonard Limousin, of the magnificent altar screen in this collection.

But the transformation in technique did not stop here. The habit of working through opaque enamel to a ground of another color, most often black or blue, gave rise to the school of enamel painters in grisaille, which form became the chief means of expression. From 1520 these grisailles are of capital importance.

Their peculiar beauty depends on the intimate union of two distinct processes—the loading of the lights in opaque white pigment; the scraping down to the black ground, as in sgraffito work, for the outlines and the shadows. The former implies a breadth of touch in the painting; the latter a precision and delicacy in the outline, a vigor in the accents, which are precisely the special qualities of a fine grisaille of Limoges. Added to these are the grace, the magnificence, the fancy of the early French Renaissance—for the art hardly outlasted the Valois—and all the varied interests of the time reflected in the subjects chosen by the painter, taken now from the Bible, now from the practices of the Church, again from classic mythology, or from the labors of every-day life. There are few relics of the past which present so many claims to the regard of the art lover and the connoisseur.

All periods except the modern are illustrated in this small but well-chosen collection. The Byzantine triptych may stand for the early *cloisonné* work. At Limoges, the figures in relief were first cast separately, and affixed to the plaques in enamel which served for backgrounds (or both figures and enamels were applied separately to a ground of copper gilt as in No. 1062 of the collection); but in the later Middle Ages they were dispensed with, and their place taken by figures simply engraved in the copper; and of this we have an example in the basin, or rather ewer, already cited. Finally, we have capital examples of the earlier style of painted enamels in the little plaques by Jean Pénicaud, and of a later kind in the important works by Léonard Limousin, while the last word of the ancient art of enamel painting is said in the magnificent grisailles by Pierre Reymond and other masters in the collection.

1050 — *Two Salt-cellars.*

Of white enamel. Each mounted on three feet, and decorated on the exterior with lattice work and flowers in gold.

65-

2100 - Reymond -

1051 — *Tazza with Cover.*

Decorated inside and out with mythological figures and ornaments in grisaille and gold on a ground of rich black enamel.

The dome-shaped cover has a pointed knob and four oval bosses, on which last, within white frames, are two female heads and two male, one of the latter wearing a sailor's cap, the other a helmet. The black ground in these medallions is dotted with gold. Between them are four cupids in various attitudes, holding bunches of fruits and leaves, and sustaining on their heads baskets of fruits. The whole is encircled by a wreath of laurel leaves in grisaille, and, on the outer rim, a guilloche pattern in gold.

On the inside of the cover the concave medallions bear four heads, the beardless male heads wearing, one a helmet, the other a wreath. Between them are arabesques in gold, with, in the centre, a blazing sun. A light wreath and a guilloche pattern in gold complete this part of the decoration. It should be noted that the outside of the cover bears in red a shield with a ship in white and black—the arms of the city of Paris.

The bowl contains, in the interior, on a black ground finely dotted with gold, a circular composition of Jupiter with Venus and Cupid, and Mercury stepping out of the circle, an adaptation from an engraving by Marc Antonio Raimondi. On a band of gray enamel, encircling the picture, are the figures of the zodiac in grisaille. Outside of this is a rich border of Renaissance scrolls in gold. The rim is white.

The interior of the hollow foot is dotted with gold stars, and has, at the bottom, a gold rosette. The exterior is divided into four compartments by heavy festoons of leaves tied with ribbons. In the compartments are trophies of musical instruments, drums, bagpipes, flageolets, etc., depending from bunches of leaves. Acanthus leaves of elegant design surround the junction of foot and bowl, and from those on the bowl spring large foliated scrolls in gold which fill in the interstices between the leaves. A wreath of laurel in grisaille forms an outer border. Signed and dated, "P. R. 1555."

Height, to top of cover, 6½ inches; diameter of the bowl, 6 inches.

"This most beautiful and perfect specimen is the work of Pierre Reymond."—*Sir Charles Robinson.*

From the renowned collection of Hollingworth Magniac, Esq. (known as the Colworth Collection), sold at Christie, Manson & Woods, London, 1892, at which sale it was bought for Mr. Marquand by Sir Charles Robinson.

5-5-00 -

1052 — *Three Small Enamel Plaques.* Reymond

In finely chased brass frames, mounted on a velvet covered panel. The plaques represent the Labors of the Seasons. In the central and largest, haymakers are at work; an old man with a feather in his hat is mowing, a younger man is sharpening his scythe, a woman in the background is raking. In the right-hand plaque a man is ploughing with a team of horses. In the distance another man is sowing. Vine-dressers are shown in the left-hand plaque: a man with a serpe is trimming a vine; an older man, in shirt and boots, is planting a stake; a third is bringing up a bundle of stakes on his back. In the distance is a thatched cottage. In each scene a semicircle of clouds fills the upper portion of the sky, as in the well-known little woodcuts by Hans Sebald Beham, who may possibly have furnished the designs for these plaques.

These clouds are light blue, but enclose a space of darker blue than towards the horizon. The other colors used are green, turquoise, purple, white, flesh color, gray, a rich transparent red in some of the costumes, and gold of several hues in the freshly turned furrows, the vine-stakes, and parts of the costumes.

All three plaques are from the Fontaine Collection. The ploughing scene and the mowers were previously in the Spitzer Collection, from which they passed to the Fontaine Collection. All are painted in transparent enamels, mainly, over a preparation in brown enamel.

The dimensions of the largest plaque, are: Height, 2⅝ inches; width, 1⅞ inches. The others are very little smaller.

Jean Pénicaud, the third, to whom we are to attribute these precious little works, flourished in the latter half of the sixteenth century, and is reckoned by de Laborde "*le talent supérieur et la gloire du Limoges.*"

They bear at the back the stamp of the Pénicaud atelier.

1053 — *Tazza.*

Decorated inside and out with designs in grisaille and ornaments in gold on a black ground.

The inside of the bowl is filled with a composition of the "Judgment of Moses" (Exodus xviii.). Moses, bearing a rod, is seated on a throne; the chiefs of the Hebrews are grouped to right and left; two sit on the ground in front, near a boy, who holds an escutcheon with part of the inscription, and points to the continuation, which runs along one of the steps to the throne. The border is of rich sixteenth century arabesques in gold. The rim is white.

The hollow of the foot is enamelled white, sprinkled with small stars in red. Externally, the bell-shaped foot supports a stem in the shape of an urn. On the foot, enclosed in a double border of guilloche pattern in red on white, and circles in gold on black, is a camp scene, with Aaron approaching the Tabernacle, and other figures conversing in richly decorated tents. On the urn are four oval medallions with alternate male and female heads. The outside of the bowl has a rich composition of masks, baskets of fruit, scrolls, and festoons in grisaille, surrounded by foliated scrolls in gold on black, and bordered by a strongly designed band of oves in grisaille. The flesh part of the figures is tinted pink. Signed, "P. R." and dated 1575.

Height, 5⅞ inches; width of bowl, 7 inches.

Pierre Rexmann (Gallicised Reymond) was probably of German origin, but settled at Limoges, at least from 1534 to 1578. His works, usually signed, as here, "P. R.," but the letters sometimes surmounted by a crown—a punning allusion to the first syllable of his name—are still fairly numerous, the Louvre containing fifty-six. They are mostly in grisaille, and show the influence of Albert Dürer, Virgil Solis, and Ducerceau.

1054 — *Oval Dish.*

The slightly convex bottom is filled with a military subject, the surrender of a fortified city. The king and his ministers appear in the gateway and make obeisance to the conqueror, who, like his soldiers, is costumed in Roman armor. In the background are a wood, the broken arches of an aqueduct, and the city wall, above which appear two obelisks and a pillar monument reared upon a pyramid.

This appears to be intended for a representation of the capture of a Jebusite city by the Hebrews. The border is of grotesque human and animal forms, terminating in foliage. The whole is in grisaille, the flesh parts tinted with red, with details and ornaments in gold on black. On the reverse is a vase in which two cupids are burning their bows and warming their hands in the blaze. (The white outer edge is slightly chipped.)

Signed and dated "P. R. [Pierre Reymond], 1534."

Length, 12⅛ inches; width, 9⅛ inches.

A replica of this dish, as to the principal subject, was in the Spitzer Collection, dated 1557. From an inscription in the border of the last piece it appears that the design is intended to represent Abraham refusing the presents of the king of Sodom. The reverse of the Spitzer dish bore a design of Hercules leaning on his club.

1055 — *Ewer.*

The ovoid body has a strong band in relief about the shoulder, from which springs a gracefully curved handle, rising above the three-lobed mouth, like that of a classic œnochoë. The foot is short, with a nearly flat base.

The principal decoration is in two zones or friezes, on either side of the connecting band, which is white, with light floral ornaments in black. The upper frieze has a grotesque procession of sea gods and monsters—winged, finned, horned, and snouted—against a background of grayish waves and clouds. In the lower is a combat of nude horsemen armed with spears and cimetars, and brought out in strong relief against a band of brilliant black enamel. The neck and the foot are decorated with finely designed acanthus foliage, and the latter has, in addition, an ornamentation of masks and intertwined grotesques. The outer surface of the handle is white, with black ornamentation to correspond with the band to which it is attached. The inside of the handle is black, with a *semé* of gold dots. The flesh parts of the figures and the inside of the lip are tinted pink. The darker shadows are hatched through the white enamel to the black ground.

Though not signed, this must be considered a masterpiece of the difficult art of painting in enamels. The figures are painted with uncommon freedom and spirit. The graduation of the color effects from brilliant black and white at the bottom to delicate gray and pink at the top is most judicious, and every detail of the ornament enhances by its "tactile values" the beauty of the general form. It will be difficult to find a more perfect example of the artistic aim of the enameller in grisaille, which was to add to a beautiful shape a decoration which should enrich it without breaking its lines, as a decoration in relief would do, or confusing them, as would a decoration in color.

It is described by Mr. Claudius Popelin, than whom no greater authority can be cited, as the work of Jean Pénicaud, the third, the chief glory of the school of Limoges, and it is worthy of that attribution.

From the Spitzer Collection, Paris, 1893.

Height, to top of handle, 11¾ inches.

1056 — *Low Tazza.*

With shallow bowl and low foot. The inside of the bowl is filled with a large circular composition, a "Triumph of Amphitrite." The goddess rides on a pair of dolphins, escorted by sea nymphs and tritons. A cupid flies in front, armed

with bow and arrow. In the distance is a hilly landscape, dotted with trees and buildings, above which is a cloudy sky. The composition is framed with a border of foliated scrolls in gold on a black ground. On the exterior, within a border of oves, is a boldly ornamental composition of masks, architectural scrollwork, fruits, and flowers, with four oblong medallions containing nude figures of river and sea gods. The foot has festoons and bunches of fruits, scrollwork, and cherubim, with a guilloche border in red on white. Under the foot is an open rose in grisaille, and stars and flowers in gold *semé* on the black ground.

From the renowned collection of Hollingworth Magniac, Esq. (known as the Colworth Collection). Sold at Christie, Manson, & Woods, London, 1892, at which sale it was bought for Mr. Marquand by Sir Charles Robinson.

Diameter of bowl, 10⅜ inches; height, 3⅜ inches.

1057 — *Lavabo.*

In *champlevé* enamel. The name belongs, properly, at present, to the shallow dish and the ewer with which the priest washes his fingers at the altar. Anciently, it was the custom to have two bowls; one with a spout, as the present example, which served as a ewer from which to pour the water; the other without a spout, into which the water was poured. The secular nature of the decoration—the coronation of a king, with a curious border of mountebanks and musicians—may be accounted for by the supposition that the bowl was a gift to some church in commemoration of the occasion depicted.

The bowl is of thick copper, decorated in the interior with engraved figures on a background of blue enamel. In the centre, two figures place the crown upon the head of a youthful king, who holds a sword in his right hand. Of the enamel background only a few rosettes and jewels in turquoise, red, and white remain. The border consists of a series of semicircular arches, within which are dancers with sword and shield, harpists, and women turning somersaults, representing, we may suppose, the popular fête given in honor of the coronation. The ground, in fine blue enamel, most of which still remains, is strewn with flowers in yellow, green, red, white, and turquoise. The flattened rim has a tooth ornament still partly filled with blue enamel, with an outer line of turquoise. A scale pattern is incised on the exterior, with a large Gothic "A" in the centre. A lion's head in relief forms the spout, and there is a ring for suspension. Limoges, thirteenth century.

The border of mountebanks is not very unusual on bowls of the period. The female tumbler appears in an illuminated MS. in the British Museum as Salome dancing before Herod.

From the Collection of Le Chevalier Raoul Richards. Sold at Rome, 1890.

Diameter, 9½ inches.

1058 — *Series of Four Circular Medallions.*

With heads of Roman emperors in grisaille enamel, framed in dark red velvet. The heads are those of Julius Cæsar, Augustus, Galba, and Domitian, and have been copied after the antique. They wear laurel wreaths in green enamel outlined in gold, and have gold inscriptions. (Slightly chipped.)

Diameter of each enamel, 4¼ inches.

1059 — *Oval Plaque.*

Portrait of a lady. The background is blue, the flesh tints stippled, the dress bejewelled with transparent enamels over gold. The lady's hair is bound up with a parti-colored scarf fastened with a jewel from which hangs a jewelled pendant touching her forehead. The eyes are blue. The chemisette, forming many small folds, is bordered with turquoise, set with jewels. A raised border, simulating a frame, is of black enamel, with foliated scrolls in gold, spaced with jewels in translucent enamels imitating rubies, emeralds, sapphires, amethysts, aventurine, etc. This has been slightly chipped. The plaque is bound in brass, with a ring for suspension, and has been mounted on velvet and framed.

Signed "L. L." [Léonard Limousin.]

Length of the enamelled plaque, 12 inches; width, 9¼ inches.

This plaque was obtained in Spain by Mr. Jacques Seligman, Paris, from whom it was bought by Mr. Marquand. It appears to be one of a series of portraits of royal and noble persons, after the best painters of the day, made by Léonard Limousin for Henry II. Three of these are in the Louvre.

Léonard Limousin was throughout his career a court painter, having been the favorite, in turn, of Francis I., Henry II., Francis II., and Henry III. His works show him to have been influenced at first by Albert Dürer, later by Primaticcio. It has been said of him, that "of all the enamellers of Limoges, he knew the best how to harmonize and combine all the technical processes known and practised before him." He painted for the Château d'Anet a series of plaques representing the twelve Apostles; and other important works are a series of eighteen plaques after Dürer's "Passion," portraits of Henry III. as Jupiter, and Catharine de' Medici as Venus, and the plaques of the great retable which forms part of the present collection. His best works were produced between 1532 and 1574.

1060 — *Large Circular Plaque.*

With head of "Lucrezia Romana," so inscribed in grisaille on a black ground. The borders of the scarf which ties her hair, and the borders of her garments are in brown and gold, and her mantle is fastened with a fibula in gold, in the shape of a rosette set with a triangular jewel in translucent green enamel. The frame is set with four plaques, repeating a design of a siren, with grotesque scrolls in grisaille and gold on a blue ground.

Diameter of central plaque, 9¾ inches; diameter over all, 18¾ inches.

1061 — *Screen or Retable for an Altar.*

Composed of twenty-one enamelled plaques, set in a beautifully wrought architectural frame of brass, in the style of Francis I., and mounted on a brass base.

The retable is in three stages, the two lower containing each nine plaques, the upper three. The stages are separated by richly chased friezes. Three vertical divisions are formed by pilasters with ornamental capitals, the lower ones decorated with trophies and festoons of fruits in high relief. The two lower divisions have at top an ornamental cresting; the central one terminates in a classic pediment flanked by urns; on the tympanum, in a wreath of enamel, is inscribed the name of the artist, Léonard Limousin, and the date, 1543. Each panel (with one or two exceptions) is signed "L. L."; those with male

figures, prophets, and Apostles, in gold, on the background; those with female figures, the sibyls, in black, on small white scrolls.

The figures, one on each plaque, are denoted by attributes, and also by their names inscribed on long white banderoles which contribute a very striking part of the general effect. The Sybilla Delphica, twice repeated, bears in one instance the crown of thorns; in the other a rose. The coloring is very rich; a translucent red, turquoise, and lapis-lazuli blue, violet, gold, and white predominating. The backgrounds are black. Two panels, the "Sancte Paule" and the "Prophete Moyses," appear to be by another hand, probably that of a favorite pupil, but finished by the master.

Height of the retable, 42½ inches; width of the retable, 52 inches.
Height of each plaque, 9 inches; width of each plaque, 4¼ inches.

This retable is figured in Harvard's great "Dictionnaire de l'Ameublement et de la Decoration," vol. ii., Art. "Email." It was exhibited in the historical section at the Paris Universal Exposition of 1878, and is from the famous Beurdeley Collection.

1062 — *Copper-gilt Cross.*

With figures in full relief, and enamelled plaques applied.

In the centre is a figure of Christ crucified; at the top, an angel, leaning forward from a metal boss; on either hand, at the ends of the horizontal arm, the Virgin and St. John; at the foot of the cross, a nude figure rising from a tomb in an attitude of supplication. Together, the figures symbolize the scheme of redemption. They are fastened to the cross by copper rivets.

The face of the cross itself is richly engraved with Gothic foliage and is gilded, and is further adorned with enamelled plaques bearing inscriptions and figures of saints.

At the back is a larger plaque, with a figure of Christ enthroned, and holding the globe. His garments are enamelled red and green, the throne red, the background blue, with white pearls. The cross is engraved and gilt as in front, with the addition of the signs of the Evangelists engraved on the trefoils at the ends of the arms, the lower one of which is partly encased in a copper sheath. Limoges (?). Early thirteenth or late twelfth century.

Size, 30 x 15½ inches.

"I believe the earliest piece known."—*J. Seligman*, Paris.

1063 — *Greek Church Triptych.*

Of wrought brass with enamels. On the three leaves are figures of Christ with the Gospels, in high relief, His Mother, and the Baptist. The background is of blue enamel with cloisons in the shape of leaves and flowers, filled with white and yellow enamels, and an ornamental border of white enamel. Abbreviated Greek inscriptions accompany the figures. The triptych is set in an old carved frame, so arranged that it can easily be taken out for inspection.

Each panel, 7 x 6¼ inches; over all, 25 x 14 inches.

Intaglios and Other Gems

The following section is in no sense a "collection" of gems, but represents the wise selection of a keen and discriminating judge of the unique and beautiful in ancient and modern art. Though the objects are few in number, each is a masterpiece of its class, and combined they display a rare catholicity of taste. Every period of highest artistic excellence is here represented, from the beautiful Egyptian *scarabæus* (No. 1064), the earliest of all, to the handsome intaglios and cameos of modern times. Attention is especially called to the marvellous Greek and Etruscan gold jewelry, typical products of this early art, and chosen for their perfection of workmanship and preservation; to the three Greek gold coins (Nos. 1070–1072), as clear and sharp as when they fell from the dies more than 2,200 years ago; to the splendid specimens of ancient glyptic art, in particular the beautiful garnet *quadriga*, No. 1073; and to the Gothic seal ring, unique as a work of art and of high historic interest.

1064 — *Ancient Egyptian Scarabæus.*

95-

Of hard stone, covered with firm green, brown, and red enamel, remarkably preserved, and beautifully tinted by time. On the flat side are six rows of finely cut hieroglyphics.

Length, about 2½ inches.

This is one of the finest specimens of its class. A similar specimen is illustrated in John Ward's "The Sacred Beetle" (New York, 1902), page 5.

1065 — *Etruscan Scarabæus.*

65-

Of rich, dark carnelian, set in its original ancient gold swivel ring. Intaglio, within a typical Etruscan border, representing Herakles, or one of his suite, with club over his shoulder, filling an amphora at a fountain. Very fine Etruscan workmanship of about 400 B.C., or earlier.

1066 — *Ancient Gold Jewelry.*

275-

In a silk-lined case. (*a*) A necklace consisting of twenty beads of beaten gold, many ornamented with the finest filigree, alternating with seventeen Egyptian beads of colored glass and enamel, such as the Etruscans loved to import from Egypt in the sixth and fifth centuries B.C.; and a pendant of amber. (*b*) A plain

gold ring without design. Etruscan. (*c*) A pair of Etruscan gold filigree earrings in *repoussé* work. (*d*) Four small Etruscan gold earrings, decorated with filigree bulbs and points. (*e*) A Greek gold ring with design, in relief, of Leda and the Swan.

In this collection of ornaments from Etruscan tombs every specimen is a masterpiece of its class.

1067 — *Etruscan Jewelry.*

In a silk-lined Tiffany case. (*a*) A necklace or bracelet of pure gold. Twenty-two ox and rams' heads, with central pendant of a large bull's head crowned in the Egyptian style. A unique specimen, showing the highest perfection of ancient goldsmiths' work (seventh to fifth centuries B.C.). (*b*) Pair of small gold filigree earrings. (*c*) Pair of broad gold filigree earrings. Very fine.

1068 — *Pair of Gold Bosses.*

In finest filigree design, and of great rarity. Etruscan workmanship of the fifth century B.C.

1069 — *Ancient Greek Ring of Pure Gold.*

With design in relief of a comic mask. Finest workmanship of the fifth or fourth century B.C. Perfectly preserved.

1070 — *Greek Gold Coin (Stater) of Lysimachus, Successor of Alexander the Great, and King of Thrace (B.C. 323–281).*

Obverse, head of the deified Alexander as Jupiter Ammon, with the horn of Ammon over his ear. Reverse, "ΒΑΣΙΛΕΩΣ ΛΥΣΙΜΑΧΟΥ." Pallas *Nikephoros* seated, holding a small image of Victory. In most perfect preservation.

1071 — *Greek Gold Coin (Stater) of Philip II. of Macedon (B.C. 359–336), the Father of Alexander the Great.*

Obverse, youthful head of Apollo to right. Reverse, a *biga*. Under the horses a *kantharus* as symbol. In the exergue, "ΦΙΛΙΠΠΟΥ." Perfect preservation.

1072 — *Greek Gold Coin (one-twelfth of Stater) of Philip II. of Macedon.*

Obverse, as on the *stater* above. Reverse, a winged thunderbolt and the name "ΦΙΛΙΠΠΟΥ." Basket as a symbol. Beautifully preserved.

1073 — *Intaglio.*

Dark oval garnet, set in modern gold pendant as watch-charm. The cutting represents a goddess (Aurora) urging forward a spirited *quadriga*. Finest Græco-Roman work of the best period. A gem of great rarity. Unfortunately broken, but without injury to the design.

1074 — *Intaglio.*

Set in a modern ring of massive gold. Draped bust of a bearded Greek philosopher or poet. Græco-Roman cutting.

1075 — *Intaglio.*

Antique, set in a modern gold ring. Yellow-tinged carnelian. Mars (or perhaps Perseus, as he has the Medusa-head on his shield) contemplating his armor. Fine workmanship.

1076 — *Massive Gold Eighteenth Century Ring.*

Set with three antique Roman gems. (*a*) Yellow sard. Intaglio of a helmeted Roman soldier represented as Mars, with spear and *patera*. Third century A.D. (*b*) Cameo in white onyx. Cupid head. (*c*) Black agate. An ant as a talisman. Second or third century A.D.

1077 — *Intaglio.*

Carnelian. Jupiter, riding over the clouds in his four-horse chariot (*quadriga*), hurls his thunderbolt. Splendid workmanship. Set in modern brooch.

1078 — *Intaglio.*

Niccolo. A Greek youth engaged in a religious ceremony. Stone set in a modern gold ring.

1079 — *Intaglio.*

Onyx. Dark brown on white. A Roman soldier taking his oath. Clad in military garb, he stands between two fully armed soldiers, and places his hand upon the altar. A seated official presides at the ceremony. Very fine Roman work of the Antonine period (second century A.D.). Heavy modern gold mounting as a ring.

1080 — *Intaglio.*

Onyx. Brown upon white. A nude man seated on a rock lets a goat drink from a bowl. The animal rises on his hind legs, with his paws familiarly on the man's knees. Roman. Set in a modern gold ring.

1081 — *Modern Gold Ring.*

Richly decorated, set with two antique intaglios. (*a*) Green jasper, striped with red. A lion walking. Above, a mystic character. (*b*) Hard red jasper. Minerva (or Rome so personified) in full panoply, advancing to the right, bearing a trophy of arms. Roman or Syro-Roman work of the second or third century A.D. Interesting.

1082 — *Intaglio.*

Sard. A man milking a goat. Roman work of the third century A.D., in its original silver ring. A rare curiosity.

1083 — *Intaglio.*

Onyx. Draped bust of a Roman emperor in the style of the third century A.D., perhaps Postumus, Emperor of Gaul (A.D. 258–267), wearing radiate or spiked crown. Unique and very interesting. Set in a small early modern gold and silver ring.

1084 — *Intaglio.*

Set in a modern gold ring. Red jasper. A Syrian armed god standing upon a mountain. Romano-Asiatic symbolic seal of the third or fourth century A.D.

1085 — *Cameo.*

Yellow on brown onyx. Bacchus and his train of fauns and satyrs discovering the sleeping Ariadne as abandoned by Theseus. Very fine cutting, set as a brooch.

1086 — *Intaglio.*

Onyx, set in a gold ring. Psyche seated, holding a butterfly by the wings—symbolic of the human soul.

1087 — *Cameo.*

In two layers of onyx. The portrait, in opaque cream color, marvellously tinted by nature and time, on a transparent brownish-yellow background. Laurel-crowned bust of a Roman of the period B.C. 100–A.D. 100, with shoulders draped. There is no marked likeness to any of the "Cæsars"; perhaps a prince of the Claudian house is intended. If not ancient, the cutting is extremely fine *settecento* work.

Length, 2¼ inches.

1088 — *Intaglio.*

Translucent yellow onyx. Filleted bust, draped, of a Greek statesman or sage. A splendid portrait, magnificently cut.

Length, 2 inches.

1089 — *Ancient Sassanian Conical Seal.*

Of dark translucent stone. The Zoroastrian god Ahura Mazda (Ormuzd), with bow and outstretched arm. By far one of the finest of these early Persian religious seals.

1090 — *Intaglio.*

Carnelian, set in old ring of beaten gold. Octagonal seal, with long inscription in Turkish characters: "Yā Rābb dārain Khalīl mazhar i izza ō lah;" i.e., "O Lord, mayest Thou make auspicious the two abodes of Khalīl" (name of the owner of the seal).

1091 — *Intaglio.*

Scaraboid of aquamarine, pierced lengthwise. The scene represents probably the "Choice of Hercules." At the left, a tall female figure with a flowered staff, or branch, upright. At right, another draped female figure, with a long wand, placing her hand on the head of a boy, who looks up at the first figure. An eagle flies above the boy's head. A beautiful stone, and a masterpiece of technique. Probably of the eighteenth century.

1092 — *Intaglio.*

Striped agate, set in a gold ring. Mars, seated, receives a curious object shaped like a boomerang from an old satyr. Modern.

1093 — *A Large Emerald.*

Set in a massive and very richly wrought gold ring of the eighteenth century.

1094 — *Cameo.*

Creamy onyx on bluish gray. Full front head of a youth, beardless, with long, wavy hair, and tunic over his shoulders. Early modern work. Cracked and mended.

Length, 2¼ inches.

1095 — *Intaglio.*

Carnelian. Eighteenth century bust of a gentleman. Very fine French workmanship. Set as a seal, with the original gold mounting.

1096 — *Intaglio.*

Striped agate. Venus borne over the sea on the back of a dolphin, accompanied by two sea nymphs (Nereids). Little Cupid, flying ahead with a torch, guides the way. Eighteenth century work of an Italian gem-cutter, in old setting, as a brooch.

1097 — *Intaglio.* 37.50

Carnelian, set in gold ring of recent make. Vulcan forging the armor of Mars. At the left of the toiling god sits Mars upon a pile of armor. Venus is standing beside him, pointing to the hot metal, and Cupid plays at his feet. At the right, in a group, Juno seated, Jupiter, and Mercury. Very fine early modern work.

1098 — *Cameo.* Savage

Onyx, with highly decorated gold mounting, as a breastpin. A Medusa head of masterly workmanship. Early modern cutting. 45.

1099 — *Intaglio.*

Oriental carnelian, set as a brooch. Neptune seated upon the surface of the sea, supported by a dolphin. A kneeling nymph places upon his knees a child. Signed "ΠΟΛΥΚΛΕΙΤΟΥ," "of Polykleites." 105.

This and the following gem are from the collection made by the order of Prince Poniatowsky, of Poland, at the end of the eighteenth century. Every stone was chosen for its exquisite beauty and purity, and the classic design was entrusted to the best Italian gem-engravers of the period, who signed with a fictitious Greek name.

1100 — *Intaglio.*

Oriental carnelian. Signed "ΑΣΠΑΣΙΟΥ," "of Aspasios." From the Prince Poniatowsky Collection, as the preceding. An aged Homeric warrior sits mourning on a pile of arms. The spirit ("shade") of an old man flies toward him, extending his hand above his head. Perhaps Æneas and Anchises are intended. 100.

1101 — *Intaglio.*

Yellow sard, set in gold as a watch charm. Winged Psyche confounds her two jealous sisters. Signed Beltrami. The work of a modern Italian gem-engraver, a master of his art. 47.50

1102 — *Superb Early Gothic Gold Seal Ring.* 475.

In a small leather jewel case, with an impression of its seal. The ring is of early French work, as shown by the mark on the inside of the hoop—a slipped *fleur-de-lis*, surmounted by a crown. The hoop is elegantly engraved with a floral scroll, and the bezel has a half-length figure of an angel holding the ends of a scroll, on which is inscribed, in old French characters, the name of the person for whom the ring was made—M. Lemacon—probably a dignitary of the Church. It was probably made about 1380—certainly not after the first quarter of the fifteenth century—and is one of the finest examples, if not the finest, of Gothic rings in existence; certainly not surpassed by any of those in the British Museum or Bibliothèque Nationale. It was formerly in the collection of the Earl of Londesborough.

Snuff-boxes, Watches, and Other Cabinet Objects

1103 — *Porcelain Box.*

Gold mounted. Decorated inside and out with vignettes *à la Watteau.*

1104 — *Lady's Small Gold Watch.*

Decorated with transparent green enamel and a design in colors, of Boreas carrying off Orithyia. Eighteenth century.

1105 — *Small Oval Box.*

Of variegated agate, encrusted with gold, wrought *à jour*, in the style of Jean Bêrain.

1106 — *Small Oblong Box.*

Of silver. Gilt in the interior, oxidized on the exterior, and chased with a foliated pattern.

1107 — *Finger Ring.*

Chased and enamelled in white and colors, in the style of the sixteenth century.

1108 — *Oval Box.*

Gold. Decorated in enamels, with trophies of musical instruments, on a yellow ground, with borders of convolvulus flowers and leaves on a blue ground. Eighteenth century.

1109 — *Oval Box.*

Gold. Decorated in transparent blue enamel, with a chatoyant effect, and bearing a design in miniature of a sacrifice to Eros.

1110 — *Circular Gold Box.*

In the style of Louis XV., bearing five beautifully executed miniatures in enamel, of *fêtes champètres*. In a velvet case.

1111 — *Large Oval Box.*

Of variegated agate, the cover of gold, framing a miniature, signed and dated V. Blarenberghe, 1775, giving a view of a fortified city in the distance, with a battle in progress, and troops on the march, and in the foreground a group of cavalry officers.

Louis van Blarenberghe was one of the most celebrated miniaturists of the eighteenth century. He was born at Lille in 1719, the son of a Flemish artist. He became noted for his microscopic paintings of military and naval subjects and landscapes, and was sent to Brest in 1773 to paint views of that fortress and port for the Ministry of Marine. His miniatures are highly prized in France, and 25,000 or 30,000 francs have frequently been paid for one of them.

1112 — *Watch.*

Of the so-called "onion" pattern. Made by Leonard Bury, at Basle. In a silver case wrought with foliage and figures.

1113 — *Oval Miniature of a Lady.*

Framed in gold.

1114 — *Watch.*

By Gregson, of Paris. In a gold case set with pearls and decorated on the back with chatoyant blue enamel. In an outer case of silver, enamelled, and bearing a design of a seaport on the back.

Gregson was *horlogier du roi* to Louis XVI.

1115 — *Old Dutch Watch.*

Of "Nuremberg pattern," the dial painted with a view of a warehouse and ship. In a silver case, with a silver outer case embossed with figures and foliage.

1116 — *Scent Bottle.*

Of porcelain, gold mounted. In the form of a monk carrying a basket and a goose, with a young woman bundled up in a sheaf of wheat on his back.

1117 — *Pendant.*

300 -

In carved and tinted ivory, representing a nun reading in her cell, with crucifix and skull by her side, framed in an elaborate composition of cherubim and strap work, gilded, and toned with various colors. Italian work of the sixteenth century. In a more recent frame of hard wood, carved with cherubs' heads in clouds, by Frullini, of Florence.

1118 — *Two Portraits, Man and Woman.* Blumenthal

1080.

Carved in hone stone, in high relief. The man wears the collar of the Golden Fleece, and each portrait bears in relief in the background a shield armorial, with the double-headed eagle and the date 1519. German work. Sixteenth century.

From the renowned collection of Hollingworth Magniac, Esq. (known as the Colworth Collection). Sold at Christie, Manson & Woods, London, 1892, and at which sale was bought for Mr. Marquand by Sir Charles Robinson.

Rare and Beautiful Antique Persian and Other Tiles

1119—*Fragment of a Tile.*

Of hard paste and silicious glaze. Decorated with a rich diaper pattern in soft, warm green, with arabesque reserves in white, outlined in blue, with a finer outline of black, between large leaf and flower scrolls borrowed from the Chinese peony decoration. Damascan (?).

Height, 11 inches; width, 7½ inches.

1120—*Tile.*

With a large floral scroll, the flowers in two shades of blue, with turquoise centres, bearing smaller flowers in white, outlined in blue. The blue leaves are similarly decorated with small white flowers and turquoise leaflets. Paste and glaze like the foregoing.

Height, 10 inches; width, 10 inches.

1121—*Large Tile.*

Of hard paste and silicious glaze. Decorated with a rich diaper pattern in soft, warm colors, with reserves in white, outlined in blue, between large leaf and flower scrolls of peony pattern.

Height, 11 inches; width, 11 inches.

1122—*Monumental Tile.*

In the form of a doorway, with a central pillar and panelled doors. There is an oblong inscription in relief over the door. The lower part, restored, is covered with a greenish varnish, which covers, also, part of the original turquoise glaze.

Height, 21 inches; width, 14 inches.

1123—*Copper Tile.*

From the upper part of the back of a niche, or "mihrab," in the form of a triangular-headed opening, filled with large arabesques in relief, and bearing an Arabic inscription on the frame of the opening. The paste in this and the foregoing is coarse and hard. The turquoise glaze has chipped away a little in places.

Height, 17 inches; width, 18½ inches; depth, 3 inches.

1124 — *Gold-lustre Tile.*

Framed. Being half of an eight-pointed star tile. Within an outer border of Arabic inscriptions, the decoration consists of radiating arabesques, reserved from the lustred ground, which shows rich golden reflections, changing to emerald in some lights. Old Persian. Probably of the thirteenth century.

Height, 5½ inches; length, 11 inches.

1125 — *Brown-lustre Tile.*

Being the greater portion of an X-shaped tile. There is, as usual, an outer border, with inscriptions, within which are arabesques reserved in the creamy white glaze from a general ground of lustre, which shows brilliant crimson, blue, green, and golden reflections. Old Persian.

Height, 7½ inches; length, 12 inches.

1126 — *Large Star-shaped Tile.*

Framed. Within the usual border of inscriptions are four highly conventional tree forms crossing, reserved in white on the brown lustre, which has mainly golden and coppery reflections, with sparks of green. Old Persian.

Height, 12 inches; width, 12 inches.

1127 — *Large Octagonal Framed Panel.*

Composed of four half-star-shaped tiles and one X-shaped tile, to show the manner of their fitting together in wall decoration. The spaces left between the tiles and the frame are filled with plaster, colored turquoise blue, and decorated with fern leaves in gold, to be at once distinguished from the tiles, which are of fine brown or copper lustre, with varied and intense metallic reflections. The patterns are of arabesques in reserve, with borders of inscriptions. One of the half-star tiles shows the effect of the blistering of the glaze in the furnace. Old Persian.

Height, 12 inches; width, 12 inches.

*1128 — *Mosque Tile.*

Part of a frieze which included the two following tiles. The inscription, in large letters, in relief, and colored ultramarine blue, is in the style called Nasch, the next in point of antiquity to the Cufic, and the most picturesque of all the Arabic styles of writing. The ground is of brown lustre, with rich crimson and green reflections, filled with foliated scrolls in reserve, and tinted with turquoise. The upper, projecting border bears lustre inscriptions; from the lower border the lustre has been worn away. Probably old Persian or Anatolian of the fourteenth century.

Height, 7½ inches; length, 15 inches.

* It is pretended that tiles with raised blue inscriptions on a ground of brown lustre were first made for the tomb raised to Mahomet at Broussa, in the fourteenth century.

The inscription, running across all three tiles, has been translated: "[In the name of God] the just, the very just; we have believed, therefore forgive us, and forgive your prophet, whom you sent."

*1129 — *Mosque Tile.*

Similar to the foregoing; the inscription on the lower border almost effaced.

Height, 7½ inches; length, 15 inches.

*1130 — *Mosque Tile.*

Similar to the foregoing.

Height, 7½ inches; length, 15 inches.

1131 — *Panel.*

Set with six antique star-shaped tiles decorated in brownish or copper lustre, some with the addition of blue and turquoise. One is ornamented in relief, with a bunch of gracefully drooping flowers. The other designs—rabbits and a tree, a tree with interlacing branches, and various arabesques—are characteristic of the thirteenth and fourteenth centuries. The rich metallic reflections range through every color from blue to crimson. Old Persian.

Height, 51 inches; width, 10 inches.

1132 — *Panel.*

Set with six antique star-shaped tiles. One has a design in relief of a kingfisher flying up from among flowering reeds. Among the other subjects are dogs and arabesques, a spray of conventional flowers, with fishes in a pool underneath, and a gracefully branching plant whose branches end in grotesque heads. The colors are brownish lustre, with intense metallic reflections, creamy white, ultramarine blue, and turquoise. They are probably of the thirteenth to the fourteenth century A.D. Old Persian.

Height, 51 inches; width, 10 inches.

1133 — *Framed Tile.*

Star shaped, with a very deep, thick, vitreous lapis-lazuli glaze, decorated with fern leaves in gold, outlined with brown over the glaze, and the ground filled with small white dots and scrolls, also fired over the glaze. The gilding is slightly worn. Old Persian.

Height, 8 inches; width, 8 inches.

These lapis-lazuli tiles, with gold decoration over glaze, are of great rarity and are very highly prized. They are referred by Mr. Henry Wallis, probably the best living authority on Persian tiles, to the thirteenth century, but they are much rarer than even the lustred tiles of that period.

1134 — *Framed Tile.*

Star shaped. Similar to the foregoing.

Height, 8 inches; width, 8 inches.

1135 — *Hexagonal Tile.*

Framed, with a symmetrical design of floral scrolls in dark blue and turquoise on a ground of brilliant, slightly greenish white. Old Damascan.

Height, 10½ inches; width, 9¼ inches.

* It is pretended that tiles with raised blue inscriptions on a ground of brown lustre were first made for the tomb raised to Mahomet at Broussa, in the fourteenth century.

The inscription, running across all three tiles, has been translated: "[In the name of God] the just, the very just; we have believed, therefore forgive us, and forgive your prophet, whom you sent."

1136 — *Star-shaped Tile.*

Framed. The decoration is of arabesque foliage reserved in white on a ground of brownish lustre, with a broad line of blue separating it from the customary white border, with inscriptions. The play of color with reflected light is exquisite, showing mainly a vivid blue, changing in spots to rose color and gold. (Repaired.) Old Persian.

Height, 9 inches; width, 9 inches.

1137 — *Star-shaped Tile.*

Framed. It is decorated in brownish lustre, with blue, golden, and red reflections, with arabesques in white, reserved, and has the usual border with inscriptions. (Repaired.) Old Persian.

Height, 9 inches; width, 9 inches.

1138 — *Tile.*

Part of a continuous wall decoration. It shows one arch of an arcade, with a hanging lamp and inscriptions, surmounted by a frieze which is decorated with flowers. The colors are those that mark very early polychrome tiles—olive green, turquoise blue, and white.

Height, 9 inches; width, 9 inches.

1139 — *Series of Twelve Old Spanish Azulejos, or Wall Tiles.*

From the palace of Charles V., on the Alhambra Hill. The designs are flower pots with flowers, separated by *fleurs-de-lis*, cornucopias with scrolls and fleurons, and an arabesque interlacing floral pattern. The decoration is all outlined in relief, in the Moorish manner. The coloring is in blue, green, and yellow, the latter color in some cases giving golden and rose-red metallic reflections. Old Spanish. Sixteenth century.

Length of panel, tiles only, 60 inches; height, 5 inches.

1140 — *Panel of Twelve Old Spanish Azulejos.*

Similar to the foregoing.

1141 — *Pilaster Panel of Four Azulejos.*

The subjects are a flower vase with Spanish thistle, a crowned head in a wreath, cornucopias, and a vase with flowers. The colors are deep blue, ochreous yellow, and dark red, on a ground of variously toned white. Old Spanish. Sixteenth century.

Height of panel, tiles only, 28 inches; width, 5 inches.

1142 — *Pilaster Panel of Four Azulejos.*

Similar to the foregoing.

*1143 — *Three Oblong Tiles.*

With arabesques and cloud scrolls reserved in white on a ground of light green. Details in iron red.

Height, 10 inches; width, 4½ inches.

*1144 — *Three Oblong Tiles.*

Similar to the foregoing.

Height, 10 inches; width, 4 inches.

*1145 — *Three Oblong Tiles.*

Similar to the foregoing.

Height, 10 inches; width, 4 inches.

*1146 — *Three Oblong Tiles.*

Similar to the foregoing.

Height, 10 inches; width, 4 inches.

*1147 — *Ten Oblong Tiles.*

With conventional flowers and leaves in reserved white, turquoise, and iron red, on a ground of deep blue.

Height, 10 inches; width, 6 inches.

*1148 — *Six Tiles.*

On a white ground. Large compartments are traced in a fine iron red laid on so thickly as to form a relief. Within these compartments are bunches of roses and carnations, symmetrically disposed; the roses blue, the carnations red. Between them are other graceful floral sprays. The flowers are mainly blue, the leaves green, which has run a little into the ground.

Height, 9½ inches; width, 9½ inches.

* The beautiful wall decorations described above are from the mosque of Rustem Pacha, in Constantinople, obtained through the courtesy of Mrs. E. C. Hobson. "The history of them is rather interesting," writes Mrs. Hobson. "A French dentist there got a contract from the Palace to repair a very beautiful little mosque called, I think, the Rustem Pacha mosque, built by a grand vizier of that name in memory of his wife. The dentist abstracted a large quantity of the tiles, and replaced them by imitation ones made in Paris. He died soon after, and I purchased them through the good offices of the English consul-general, Mr. ——, a great collector, and considered one of the best authorities on Eastern art. The *entêtes des fenêtres* are considered most rare and beautiful; in fact, I doubt if any like them ever left Constantinople before. The narrow blue tiles are also very precious and rare, and all are of the best period of *Turkish* manufacture. . . . Mr. —— bought a few for the Manchester Museum. . . ."

It is to be observed that "Turkish" does not necessarily mean of Turkey in Europe. Tiles similar to many of these are known to be from Kutahia, in Asia Minor, which has been a centre of the ceramic industry from the fourteenth century, when it was introduced there by Persian potters.

Mosque Tiles

Ancient Persian wall tiles, inscribed with passages from the Koran, from a niche in a mosque, so set as to indicate the direction of the Cubical House, or temple, at Mecca, towards which the Muslim turns in prayer.

From Persia, *at least* three hundred years old. Extremely rare and valuable, as it is almost impossible to obtain tiles from Mohammedan mosques, the veneration in which they are held precluding their sale, to non-believers especially.

Translation of the inscriptions is by Mr. Abraham Yohannan, of Columbia University.

(N. B.—The priest recites the passages of the Koran, while the worshippers pray, facing the niche.)

1154—*Large Mosque Tile.*

With a broad, projecting cornice and narrow base. It bears an Arabic inscription, in raised Nasch letters, in blue, on a ground of brown lustre, with metallic reflections. The cornice has a quincunx of trefoils in relief. The ground is decorated with white reserved scrolls, flowers, and leaves, the larger leaves tinted with turquoise. In a handsome brass frame. Old Persian or Anatolian(?).

Height, 21½ inches; width, 19 inches.

Translation: "In the name of the most merciful God."

1155—*Large Mosque Tile.*

Similar to the foregoing. Framed in brass. (Repaired.)

Height, 21 inches; width, 18 inches.

Translation: "Whatever is in [heaven and earth] praiseth God."

[These two slabs contain only the invocation and the first four words, respectively, of Suras lxii. and lxiv.]

1156—*Large Mosque Tile.*

Framed in brass. Similar to Nos. 1154 and 1155, except as to the inscription and the background decoration, which is richer. Birds fly among the foliated scrolls that twine about the letters of the inscription, and the cornice bears a design in relief of nightingales and rose bushes. Old Persian or Anatolian(?).

Height, 17 inches; width, 16 inches.

Translation: "A fountain [whereof the servants of God] shall drink."

[Being the first two words of Sura lxxvi., verse 6.]

1157 — *Pilaster.*

From the revetment of a mosque. It is composed of four tiles in semicircular relief, with a vase-shaped capital, and bevelled borders bearing inscriptions. Pilaster and capital are covered with interlaced foliated ornamentation in ultramarine and turquoise, on a ground of brownish lustre, with rich golden, crimson, and blue reflections; the ground strewn with delicate leaf and flower scrolls in white, reserved. It is mounted in a metal frame. Old Persian or Anatolian(?).

Height, 53 inches.

(1) " Which, therefore, of your Lord's benefits will ye ungratefully deny? We will surely attend to judge you, O men and genii, at the last day. Which, therefore, of your Lord's benefits will ye ungratefully deny? O ye collective body of genii and men, if ye be able [section missing] deny? (2) This is hell, which the wicked deny as a falsehood; (4) they shall pass to and fro between the same and hot, boiling water. Which, therefore, of your Lord's benefits will ye ungratefully deny? But for him who dreadeth the tribunal of his Lord, are prepared two gardens. [Which, therefore, of your Lord's benefits will ye ungratefully deny?] Planted with shady trees. Which, therefore, of your Lord's benefits will ye ungratefully deny? In each of them shall be two fountains flowing. (3) Which, therefore, of your Lord's benefits will ye ungratefully deny? In each of them shall there be of every fruit two kinds. Which, therefore, of your Lord's benefits will ye ungratefully deny? They shall repose on couches, the linings whereof shall be of thick silk interwoven with gold; and the fruit of the two gardens shall be near at hand together."

[Being from Sura lv., verses 30 to 54 inclusive; but the tile has here been cut into sections for ease in removal or transportation, and verses 33 to 43 are wanting, which should come in the break indicated. Also, in piecing together, the third and fourth sections are misplaced, as indicated above. They should be arranged in reverse order.]

(1) " In the name of the most merciful God. By the sun, and its rising brightness; by the moon, when she followeth him; (2) by the day, when he showeth his splendor; by the night, when it covereth him with darkness; by the heaven and Him who built it [section missing] by the day, when it shineth forth; by Him who hath created the male and the female; verily your endeavor is different. (4) Now whoso is obedient, and feareth God, and professeth the truth of that faith which is most excellent; unto him will we facilitate the way to misery; and his riches shall not profit him when he shall fall headlong into hell. Verily unto us appertaineth the direction of mankind; (3) and ours is the life to come and the present life. Wherefore I threaten you with fire which burneth fiercely, which none shall enter to be burned, except the most wretched; who shall have disbelieved and turned back. But he who strictly bewareth idolatry and rebellion shall be removed far from the same; who giveth his substance in alms."

[Being parts from Sura xci. and xcii. This side corresponds with the other side above, and is cut into similar sections, misplaced. The present order, and the *lacuna*, are indicated.]

1158 — *Memorial Mosque Tablet.*

In the form of a doorway, in two sections. Above the pointed trefoil arch are two circular openings, reminding one of Venetian Gothic architecture.* The arch springs from rounded pilasters with vase capitals, like No. 1145. It is framed in a wide border, with a large outer moulding. The entire tile is covered with Arabic inscriptions in raised blue letters, excepting on the pilasters, where the

* The use of the openings is to lighten the masonry above the arch.

letters are reserved in white from the general ground of brown lustre, with rich metallic reflections. Old Persian or Anatolian(?).

Height, 46½ inches; width, 29 inches.

"In the name of the most merciful God. Verily we sent down the Koran in the night of al Kadr. And what shall make thee understand how excellent the night of al Kadr is? The night of al Kadr is better than a thousand months. Therein do the angels descend, and the spirit of Gabriel also, by the permission of their Lord, with his decrees concerning every matter. It is peace until the rising of the morn."

[Being the whole of Sura xcvii.]

"God hath borne witness that there is no God but him; and the angels and those endowed with wisdom profess the same; who executeth righteousness; there is no God but him; the mighty, the wise. Verily the true religion in the sight of God is Islam; and they who had received the Scriptures dissented not therefrom."

[Being the sixteenth and first part of seventeenth Sura iii.]

"In the name of the most merciful God. Concerning what do the unbelievers ask questions of one another? Concerning the great news of the resurrection, about which they disagree. Assuredly they shall hereafter know the truth thereof. Again, assuredly they shall hereafter know the truth thereof. Have we not made the earth for a bed, and the mountains for stakes to fix the same? and have we not created you of two sexes; and appointed your sleep for rest; and made the night a garment to cover you; and destined the day to the gaining of your livelihood; and built over you seven solid heavens; and placed therein a burning lamp? And do we not send down from the clouds that press forth rain, water pouring down in abundance, that we may thereby produce corn, and herbs, and gardens planted thick with trees? Verily the day of separation is a fixed period: the day whereon the trumpet shall sound, and they shall come in troops to judgment; and the heaven shall be opened, and shall be full of gates for the angels to pass through; and the mountains shall pass away, and become as a vapor; verily hell shall be a place of ambush, a receptacle for the transgressors, who shall remain there for ages; they shall not taste any refreshment therein, or any drink except boiling water, and filthy corruption, a fit recompense for their deeds! For they hoped that they should not be brought to an account, and they disbelieved our signs, accusing them of falsity. But everything have we computed and written down. Taste, therefore: we will not add unto you any other than torment. But for the pious is prepared a place of bliss: gardens planted with trees, and vineyards, and damsels with swelling breasts, of equal age with them; and a full cup. They shall hear no vain discourse there, nor any falsehood. This shall be their recompense from the Lord—a gift fully sufficient—from the Lord of heaven and earth, and of whatever is between them; the Merciful. The inhabitants of heaven or of earth shall not dare to demand audience of Him; the day whereon the spirit Gabriel and the other angels shall stand in order, they shall not speak in behalf of themselves or others, except him only to whom the Merciful shall grant permission, and who shall say that which is right."

[Being the first thirty-eight verses of the Sura lxxviii.]

Exhibited at the Paris Exposition of 1878, where it obtained first prize in its class.

1159 — *Ogival Lunette, or Entête de Fenêtre, of Sixteen Polychrome Wall Tiles.*

A ribbon-like scroll, of conventional cloud forms in red, forms large compartments, across which wind more regular spiral scrolls, with flowers, mainly blue, varied with red and white; the leaves green, veined with red and flowered white; the whole on creamy white ground. The border is the Persian running scroll of leaves and flowers, in the same colors, on a ground of deep blue.

Height, 29 inches; length, 56½ inches.

See note to No. 1160.

1160—*Ogival Lunette, or Entête de Fenêtre.*

Similar to the foregoing.

Height, 29 inches; length, 56½ inches.

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It is to be observed that "Turkish" does not necessarily mean of Turkey in Europe. Tiles similar to many of these are known to be from Kutahia, in Asia Minor, which has been a centre of the ceramic industry from the fourteenth century, when it was introduced there by Persian potters.

Hispano-Moresque and Other Plates

It is not believed that much of this ware has come down to us from the time of the Moorish occupation in Spain; but much of it may have been made between the Spanish conquest and the expulsion of the Moors, and in places the Moorish potters were specially exempted from the decree of banishment. The mingling of Christian and Mahometan emblems, inscriptions, etc., is thus accounted for.

That the *aljofainas*, or dishes, were made rather for ornament than for use is shown by the holes for suspension which almost invariably appear in the rim, and which were made by the potter before firing the piece, the glaze frequently running into them.

One of the technical peculiarities of Hispano-Moresque is the modelling by *repoussage*, a relief on one side of the piece being accompanied by a depression on the other. The lustre in the more ancient pieces is of a golden-yellow cast, showing the presence of silver along with copper. In the later pieces copper is used alone; but the style of decoration, very broad and bold, appears to have hardly varied from the beginning. Something like it is found on old Egyptian lustred pieces, and on the very oldest Persian. The natural objects depicted are those familiar on Persian pottery—vine leaves, tulips, carnations, the cypress, birds, fishes, etc. But the human figure is unknown, and there is no sign of Chinese influence having spread farther west than Anatolia.

1161 — *Circular Dish.*

Buff glaze, copper lustre, with varied reflections. The design is of birds alighting among sprays of carnations. The reverse is plain, but for a streak which is the potter's trial of lustre intended for another batch of dishes.

Diameter, 14¼ inches.

1162 — *Circular Dish.*

With sloping rim and umbilicus in the centre. The decoration, in brownish lustre, with golden reflections, shows a curtain with waving vertical stripes, and over it two large flowers. The border is of flowers and scrolls. The reverse has a large spiral.

Diameter, 15 inches.

1163 — *Deep Plate.*

With a bouquet of carnations outlined in brownish black, the leaves blue and green, the flowers blue and liver colored, some in slight relief. The border has Chinese cloud scrolls in greenish black, with touches of green and blue. It has been liberally decorated in gold. The reverse has detached cloud scrolls in blue and green. Early Persian polychromatic ware, sometimes called Rhodian.

Diameter, 11¼ inches.

1164 — *Deep Plate.*

Similar to the foregoing, but with the fine green replaced by a yellower green, enlivened with turquoise, and the liver color by pink; no gilding; the general effect much inferior. Persian or Rhodian.

Diameter, 10¼ inches.

1165 — *Platter.*

With large flat rim, and umbilicus in centre; decorated in brownish lustre, with varied golden, blue, and ruby reflections, with a knob of leaves, and a border of simulated Gothic inscription; an outer border of spirally arranged compartments in slight relief, with flower scrolls and flat tint alternating. (Slight repair.)

Diameter, 13½ inches.

1166 — *Platter.*

Similar to the foregoing, with simulated Gothic inscription about a central boss. The border has oblong bosses and tulip plants in relief, with fine linear decoration between, in pale brownish lustre, which shows bright golden, greenish, and crimson reflections. (Slight repair.)

Diameter, 13½ inches.

1167 — *Deep Dish.*

With broad, sloping rim, and umbilicus in centre. On the rim are four large lobed leaves, to which relief has been given by deep incisions in the paste; between them are closed tulips and linear flower scrolls. There is an inner border of trefoils and other plant forms. In the hollow of the umbilicus, on the reverse, is a convolvulus flower, surrounded by spiral lines and free leaf decoration. Blue and silvery reflections. (Repaired.)

Diameter, 15½ inches.

1168 — *Deep Circular Dish.*

With a decoration of lozenge squares and guilloche pattern, in grayish-blue and brown lustre with green and gold reflections. The reverse is similar to the foregoing. (Repaired.)

Diameter, 15½ inches.

1169 — *Circular Dish.*

With large curving rim, and umbilicus in centre. The latter bears an open tulip, and is surrounded by a ring of scrolls and dots. The rim has a ten-pointed star, the points terminating in loops, from five of which leaves spread out laterally. The lustre is of a brownish yellow with golden and ruby reflections. The reverse bears a spiral. (Repaired.)

Diameter, 15½ inches.

1170 — *Circular Dish.*

Similar to the foregoing, but with a blue disk on the umbilicus, and further decorated with alternate bands of arabesques and guilloche pattern, interrupted by panels of arabesques on blue. (Repaired.)

Diameter, 15¼ inches.

1171 — *Very Deep Circular Dish.*

With umbilicus divided by cross lines, in blue and copper lustre, into four compartments, filled in alternately with ornaments in blue and copper and in copper only. Reverse, convolvulus and spiral. Crimson and purple reflections. (Repaired.)

Diameter, 15½ inches.

1172 — *Very Deep Circular Dish.*

With umbilicus. The rim is divided by four large, lobed leaves, relieved by incisions or depressions in the paste, covered with lustre with purple and gold reflections, and outlined heavily with deep blue, into compartments filled with jonquils and other flowers in lustre on the buff ground.

Diameter, 15½ inches.

1173 — *Circular Dish.*

With slight umbilicus in the centre, with a twelve-petalled flower, alternately blue and lustred, bordered by spirally arranged, detached, serrate leaves; the rim has eight bunches of leaves in relief, outlined in blue. The lustre is yellowish brown with silvery and blue reflections. (Slight repair.)

Diameter, 16 inches.

1174 — *Deep Circular Dish.*

With narrow rim, with a regularly balanced design of hyacinths and carnations in blue, pink, olive green, and turquoise, as in Nos. 1163 and 1164. The border, of cloud, leaf, and flower shapes, is in blue and olive. The reverse has detached flowers and groups of flowers. Persian or Rhodian.

Diameter, 14 inches.

1175 — *Deep Circular Dish.*

The rim sloping at nearly the same angle as the bowl, and both divided into sixteen wedge-shaped compartments by ribs in relief, filled with elaborate linear designs and with small bosses in relief. The centre has a shield parted in four and charged with rosettes. The lustre is a yellowish brown with silvery reflections. These dishes are usually ascribed to Valencia.

Diameter, 16¼ inches.

Purchased in Spain, in 1885, for Mr. Marquand, by the artist José Villegas.

1176 — *Deep Circular Dish.*

With convex rim and umbilicus. The rim has large, toothed leaves in relief, outlined in blue; the leaves, striped blue and lustre, alternating with others in lustre only, and two panels of tulip pattern. The lustre is yellowish brown with blue and violet reflections. (Repaired.)

Diameter, 16 inches.

1177 — *Circular Dish.*

With umbilicus surrounded by a simulated inscription. The rim bears a six-pointed star with trefoil-shaped loops. The reverse has two streaks of rich green, to test the color for a different batch of vessels. The lustre is yellowish with greenish and purple reflections.

Diameter, 13½ inches.

1178 — *Circular Dish.*

With sloping rim and high umbilicus. The field of the bowl is divided by five broad bands of lustre, the intervening spaces filled with pomegranates in blue and lustre, and leaves in the latter. The rim is similarly divided in four. The lustre is brownish with silvery reflections.

Diameter, 15¼ inches.

1179 — *Circular Plate.*

With slight umbilicus surrounded by simulated inscriptions. The rim has tulip plants and flowers in relief, in blue and yellowish lustre with blue and golden reflections. (Repaired.)

Diameter, 13¼ inches.

1180 — *Deep Circular Dish.*

With concave rim and umbilicus. The rim is decorated with toothed leaves outlined with blue; the bowl with arabesques and guilloche in brown lustre with green and golden reflections. (Repaired.)

Diameter, 15¼ inches.

1181 — *Circular Dish.*

With curving rim and umbilicus, decorated with a shield bearing a deer in brown lustre, a simulated Gothic inscription, and a border of spirally arranged panels with scale pattern, floral design, and trefoils in lustre and blue. The lustre has purple and crimson reflections. (Repaired.)

Diameter, 15¼ inches.

1182 — *Circular Plate.*

With conical umbilicus, spirally indented. The rim has large four-lobed leaves in relief. The lustre is yellowish brown with golden, crimson, and blue reflections. (Repaired.) Diameter, 12¼ inches.

1183 — *Circular Plate.*

With a slight umbilicus, which bears a shield outlined in blue and charged with a deer, as in No. 1181. The decoration is of spirally disposed panels in relief, flowers, scale pattern, and rosettes in blue and brown lustre with silvery reflections. Diameter, 15 inches.

Purchased in Spain, in 1885, for Mr. Marquand, by the artist José Villegas.

1184 — *Circular Dish.*

With umbilicus surrounded by a broad ring of blue. The rim has a fourteen-rayed star, the rays terminating in lenticular bosses. The outer rim is blue. Brownish lustre with golden iridescence. (Slight repair.) Diameter, 16 inches.

1185 — *Deep Circular Dish.*

With a conical umbilicus, the flat top of which has a carnation flower reserved in the brownish lustre. The border is of herbaceous plants, some of the leaves outlined in blue. Golden and crimson reflections. Reverse, convolvulus flower and spiral. (Slight repairs.) Diameter, 16 inches.

1186 — *Deep Circular Dish.*

With conical umbilicus, decorated on the top with a carnation flower reserved in the brown lustre. The border is of spirally disposed panels on the rim, with six large four-lobed leaves in relief, and colored in blue and lustre. Reverse like the foregoing. Golden reflections. Diameter, 16 inches.

1187 — *Deep Circular Dish.*

With umbilicus bearing a carnation flower reserved in the orange-brown lustre. The bowl has scrolls and leaves, some outlined in blue; the rims, four-lobed leaves, and feather-like ornaments thrown into relief by indentations in the paste. Blue and crimson reflections. Diameter, 16 inches.

1188 — *Circular Dish.*

Similar to No. 1175; but the flat centre has been covered with a floral decoration in lustre, now nearly effaced. The original holes for suspension have been filled in, and there is a very neat ancient repair. Copper lustre with golden and pink reflections. Valencia. Diameter, 17½ inches.

Purchased in Spain, in 1885, for Mr. Marquand, by the artist José Villegas.

1189 — *Deep Circular Dish.*

With umbilicus bearing a four-petalled flower in reserve. The other decoration consists of detached leaves and flowers, some in relief. Brown lustre with blue and crimson reflections.

Diameter, 15½ inches.

1190 — *Circular Dish.*

With conical umbilicus, the flat top bearing a flower reserved; the side spirally indented. The border is of leaves, separated by bands of guilloche pattern; the lustre brown with crimson and blue reflections. On the reverse are the usual convolvulus and spiral. (Repaired.)

Diameter, 16 inches.

1190A — *Circular Dish.*

With umbilicus bearing a design of a cypress tree and vine. The rim has a thirteen-pointed star bearing lobes, three of which are painted blue. The remainder of the decoration is in yellowish lustre with golden and pearly iridescence. Reverse, a spiral. Hispano-Moresque.

Diameter, 16 inches.

1190B — *Circular Dish.*

With umbilicus bearing a conventional flower. The rim has spirally arranged lobes in slight relief, alternately charged with rude flower designs or covered with lustre. The lustre is yellowish with golden and pearly iridescence. Hispano-Moresque. (Repaired.)

Diameter, 16 inches.

1190C — *Circular Dish.*

Large circular plaque of faïence. Painted in blue and yellow with religious subjects; St. Veronica's towel with the head of Christ in the centre, with a border of angels in an arcade, and smaller borders of oves and wave pattern. Italian. (Repaired.)

Diameter, 18 inches.

1191 — *Large Plate.*

Antique Persian faïence, invested with a soft ivory-white glaze. Decoration of Chinese inspiration. The centre medallion is composed of an interlaced diaper pattern in turquoise and cobalt blue. A wide outer border of clouded blue is ornamented with finely drawn floral and leaf scrolls in turquoise-blue enamel and white reserve. Reverse, a border of tree peonies amid elaborate leaf scrolls, painted in fine under-glaze blue. Sixteenth century.

Diameter, 15½ inches.

1192 — *Plate.*

Old Delft. Pale buff ground, with roses, tulips, and leaf scrolls rudely drawn in cobalt blue.

Diameter, 13½ inches.

1193 — *Plate.*

Old Delft. Decoration of floral and leaf scrolls in cobalt blue on a soft creamy ground. 5-0.

Diameter, 11½ inches.

1194 — *Plate.*

Old Delft. Rudely drawn decoration of flowers, palm, and other designs, painted in cobalt blue on a white ground. 4-

Diameter, 13½ inches.

1195 — *Old Delft Plate.*

Covered with a green glaze. Decoration of flowers, willow tree, and rocks, rudely drawn, and painted in cobalt blue. 27.50

Diameter, 12 inches.

1196 — *Deep Plate.*

Old Chinese pure white hard paste. Decoration of Chinese warriors on horseback, willow tree, and conventional designs in fine under-glaze blue. Reverse, floral sprays and sceptre-head ornaments in mazarin blue. Six-character mark, Ch'eng-hua, 1465–1487. 65.

Diameter, 15 inches.

1197 — *Large Plate.*

Old Imari. In the centre medallion, blooming peonies and chrysanthemum. Wide outer border, decorated with lotus amid elaborate leafy scrolls. All of the ornamentations in under-glaze blue of dark and light tints. 9

Diameter, 22 inches.

Terra-cottas by Della Robbia

1198 — *Madonna and Child.*

In glazed terra-cotta. Three-quarters figure of Madonna holding nude, standing child, whose arms are about her neck. The figures, in high relief, are covered with a fine white glaze, and are set in a niche glazed in light blue. Both mother and child have blue eyes. The curved surface of the niche and its outer faces are decorated with a superficial gilding representing vertical panels, floral scrolls, rosettes, and coats of arms. By Luca della Robbia. Fifteenth century.

Height, 1 foot 6¾ inches; width, 1 foot 3½ inches.

From the collection of Émile Gavet, Paris.

The general conception, as well as the pose and modelling, link this with some of the best known Madonnas of Luca della Robbia. It was first published in the "American Journal of Archæology," 1894, p. 14; then by Dr. Bode in the "Denkmäler Renaissance Sculptur Toscanas," Taf. 229; in the "Jahrbuch, k. p. Kunstsammlungen," 1900, p. 23; in the "Florentiner Bildhauer der Renaissance," 1902, p. 170; and by Marcel Reymond in his "Les della Robbia," 1897, p. 204, and "La Sculpture Florentine," Seconde Moitié du XV^e^ Siècle, p. 174. A similar Madonna, with slight variations, is in the collection of Mr. Quincy Adams Shaw, in Boston.

1199 — *Medallion Portrait of a Young Man.*

Glazed terra-cotta. Life-size bust of a young man, with face turned towards his right shoulder. The head is glazed in white, the tunic in colors. The background is a rich blue, and the surrounding frame a polychrome wreath of leaves and fruit. By Andrea della Robbia. Fifteenth century.

From the collection of Count G. Stroganoff.

Diameter, 1 foot 10 inches.

Portrait busts of a similar type are found in the Berlin Museum and the collection of Prince Liechtenstein in Vienna. The Berlin bust is attributed by Dr. Bode to Luca della Robbia in the "Jahrbuch k. p. Kunstsammlungen," 1900, p. 31; "Florentiner Bildhauer der Renaissance," 1902, p. 187.

1200 — *Boy with a Dolphin.*

Boy, glazed in white, holds a blue dolphin over his shoulder. The palmette below is glazed in green. In the works of the Robbia school, *putti* of similar type were frequently employed in the decoration of large reliefs, where they were represented as bearing garlands. By Andrea della Robbia. Fifteenth century.

From the collection of Count G. Stroganoff.

Height, 1 foot 8 inches.

1201 — *Life-size Statue.* Cottier

In colored faïence. A child, seated, playing with a butterfly and a tulip. By François Duquesnoy. 150.

François Duquesnoy, an excellent Flemish sculptor, born at Brussels in 1594, was better known by the name of François Flamand. About 1619 he went to Rome, where he became an intimate friend of Nicolas Poussin and worked many years. He excelled in the representation of infants, and was considered by some as the best sculptor of his time. Among his masterpieces are statues of Saint Susanna in Rome, and of Saint Andrew in the basilica of Saint Peter's. He was on his way to Paris, whither he had been invited by Richelieu, when he died at Leghorn in 1646. The Musée de Cluny contains several of his works.

1202 — *Oil Painting on Glass.*

"The Annunciation." The Virgin kneels at a prie-dieu at the foot of a bed. The angel enters with lily branch and dove. The Father leans out of a circle of cherubim surrounded by clouds. The painting is on the back of a thick pane of glass cast to shape. French. Sixteenth or early seventeenth century. In a carved frame of the same period. 200.

Height, 17½ inches; width, 16½ inches.

This manner of painting succeeded the early, slightly fired gilt and painted designs under glass. The process is the reverse of that usual in painting in oils; that is to say, the outlines and accents are first painted, the broad masses next, and the background, frequently gilt, as here, last of all. It allows of no retouching. This is an uncommonly beautiful example of a rare and interesting branch of art.

1203 — *Carved and Gilt Frame.* Mr. La Farge

Of architectural design, with base, pilasters, frieze, and semicircular pediment all richly decorated; the frieze with children and grotesques, the tympanum with angels, and a rising sun bearing the letters I H S. The ornamentation is carved in the wood, and not, as is frequently the case, in gesso. 240

Height, 39 inches; width, 19½ inches.

1204 — *Byzantine Panel.*

The little plaster panel, nearly square, is enclosed within a frame of thin silver hammered into a design of scroll work, bordered with bands of ornament. The Madonna is represented seated on a circular-backed throne decorated with a diaper of minute pattern. She holds up two fingers of her right hand, and has her left around the body of the infant Saviour, who is seated on her arm, resting his feet on her lap, and holding up a hand in the act of blessing. Behind the throne stand two angels, one holding a sceptre. The whole groundwork is of gold, on which the figures are pencilled in brown, the flesh parts being modelled with exquisite delicacy, and the draperies and accessories glazed with vermilion and overlaid with a minute network of ornamental designs. 50.

1205 — *Louis XVI. Clock.*

A globe of blue lustre, with a zone in white enamel for the hours, and ornaments of clouds and foliage in ormolu, is surmounted by a cupid and supported by figures of the three Graces in dark bronze, enlaced with chains of flowers in ormolu; on a triangular base of white marble, richly ornamented with anthemions and floral scrolls in ormolu.

Height, 28½ inches.

Bought for Mr. Marquand by the late Richard M. Hunt.

1206 — *Old Venetian Stamped Leather Wall Hanging.*

Large diaper pattern in silver and blue, with two shields armorial, surmounted by cardinal's hats. Some small pieces restored.

1207 — *Antique Mosaic Panel.*

Of marble mosaic, showing four antique masks—comic, tragic, satyric, and Dionysiac—under a thyrsus and shepherd's crook crossed, from which depend a Pan's pipe and cymbals or tambourine. The design is bordered with a fret pattern, interrupted by scattered branches, with rosettes at the corners.

Length, 40 inches; width, 29 inches.

Bought in Rome, 1888.

1208 — *Panoply of Arms.*

Shield, helmet, gauntlets, cuirass, spurs, chain and ball, mace, swords, halberts, of various shapes, the principal pieces engraved with various ornamental designs.

1209 — *Panoply of Arms.*

Helmet, cuirass, and other arms; not decorated.

1210 — *Suit of Plate Armor.*

With shirt of chain mail and long sword.

1211 — *Suit of Plate Armor.*

The cuirass and other parts engraved with armorial bearings and ornamental designs; with a shirt of chain mail and long sword.

1212 — *Large Old Italian Water Jar.*

With a mottled green glaze over a reddish body. It has two ribbed handles, a band of lozenge decoration in relief about the shoulder, and is further decorated with a rosette and an escutcheon bearing the arms of the Medici family.

Height, 34 inches.

1213—*Large Old Italian Water Jar.*

Similar to the preceding. It bears inscribed the name "Gaetan Lottini," probably that of the maker.

1214—*Marble Statue L'Inspiration.*

A youthful female figure of life size, seated, singing, and playing on a harp of antique shape. The figure is of marble, the harp of silvered bronze; the base is of dark red marble. By Jean Gautherin. Dated 1887.

Commissioned for Mr. Marquand by the late Richard M. Hunt. Exhibited by the artist at the Salon, Paris, 1887.

Jean Gautherin, born at Ouroux Nièvre, was a pupil of Gumery, Dumont, and of M. P. Dubois, and the recipient of numerous honors.

CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

AMERICAN ART ASSOCIATION

MANAGERS

THOMAS E. KIRBY

AUCTIONEER

SEVENTH AFTERNOON'S SALE

(CONCLUDING SESSION)

Saturday, January 31st, 1903

BEGINNING PROMPTLY AT 2.30 O'CLOCK

Embroideries and Textiles

1225 — *Japanese Cloth-of-gold "Kin-Kob."*
Scroll and floral designs on an olive-brown ground.
Length, 40 inches; width, 20 inches.

1226 — *Italian Medici Panel.*
Bold floral scrolls, in ruby red, on cloth-of-gold ground.
Length, 29 inches; width, 24 inches.

1227 — *Japanese Cut Velvet Panel.*
Arabesque and diaper patterns, in green, red, black, and white, on a terra-cotta ground.
Length, 84 inches; width, 28 inches.

1228 — *Two Lengths of Japanese Silk Crêpe.*
Jade-green ground, with peacocks, rabbits, and Grecian key pattern, in dark green and brown.

1229 — *Antique Khiva Silk Velvet Panel.*
Green and salmon-pink stripes, with borders of archaic design.
Length, 34 inches; width, 21 inches.

1230 — *Unique Specimen of Persian Velvet* — Early Fifteenth Century.
Conventional flowers and birds, in beautiful tones of red, olive, pink, and yellow, on cloth of silver. Framed in mahogany; under glass.
Length, 21 inches; width, 13 inches.

1231 — *Fragment of Venetian Cut Velvet* — Fifteenth Century.

Floral and scroll medallions, in cloth of gold, on a field of ruby red. Framed in mahogany; under glass.

Length, 34 inches; width, 25 inches.

1232 — *Rich Venetian Velvet Panel* — Sixteenth Century.

Star-shaped centre medallions, surrounded by palmettes and conventional designs in green and gold, on a brilliant crimson ground. Framed in mahogany; under glass.

Length, 48 inches; width, 27 inches.

1233 — *Jardinière Cut Velvet Panel* — Louis XV.

A medallion, with bunches of grapes and vine leaves, bordered with festoons of flowers and lace designs, dainty sprays and foliage in emerald green, violet, mauve, and white, on cloth of gold. Framed in mahogany; under glass.

Length, 44 inches; width, 24 inches.

1234 — *Chalice Veil* — French, Seventeenth Century.

The embellishment consists of an elaborate cross in the centre and four corner ornaments, embroidered in silver thread, and the sacred carnation and tulip, exquisitely executed in silk needlework, the whole on a cream-white silk ground. Edged with silver lace. Framed; under glass.

Length, 28 inches; width, 22 inches.

1235 — *Italian Renaissance Panel.*

Arras embroidery of bold floral scrolls, coat of arms, cranes, and fruit designs, in various colors of silk, on a gold ground.

Length, 43 inches; width, 19 inches.

1237 — *Length of Japanese Silk Brocade.*

Branches of peonies, in gold and green, on a rich brown ground.

Length, 18 yards; width, 27 inches.

1238 — *Venetian Dalmatic* — Seventeenth Century.

Rich brocade, with gold, silver, and colored flowers. Silver galloon trimming.

1239 — *Italian Chasuble* — Seventeenth Century.

Elaborate floral and leaf scrolls, embroidered in gold, on cloth of silver. Bears a cardinal's coat of arms.

1240 — *French Court Dress* — Louis Quinze.

Rich gold and silver brocade of floral design. Trimmed with gold lace.

1241 — *Italian Panel.*

Elaborate floral scrolls and medallion, embroidered in gold and silver thread and silk, on red velvet. Gallooned and fringed.

Length, 80 inches; width, 14 inches.

1242 — *French Table Cover* — Louis XV.

Red damask, ornamented with crests, bold corner ornaments, and other designs, embroidered in gold thread and silks. Heavily fringed and bordered.

Length, 63 inches ; width, 38 inches.

1243 — *Japanese Table Cover.*

Brown satin. Rich embellishment of peacock with spreading tail, embroidered with gold threads ; borders and corners ornamented with flowers and birds worked in low tones of silks. Heavy fringe border.

Length, 69 inches ; width, 69 inches.

1244 — *French Bed Coverlet.*

Cut velvet, with conventional floral and leaf scrolls, in two shades of brown, on *écru* ground.

Length, 7 feet 4 inches ; width, 5 feet 4 inches.

1245 — *Early Renaissance Coverlet.*

Cream-color silk, elaborately embroidered with sacred flowers and foliated scrolls, in gold thread and green, yellow, brown, and blue silks.

Length, 7 feet 4 inches ; width, 6 feet.

1246 — *Early Renaissance Curtains.*

A set of four, to match the preceding.

Length, 7 feet 8 inches ; width, 3 feet 8 inches.

1247 — *Early Renaissance Lambrequin and Panel.*

A set of drapery for a bedstead canopy, to match the preceding.

Lambrequin : Length, 19 feet 6 inches ; width, 11 feet 7 inches.
Panel : Height, 6 feet 2 inches ; width, 5 feet 9 inches.

1248 — *Renaissance Genoese Cut Velvet Coverlet.*

Rich Venetian design of vases of flowers, bold foliated scrolls, and rampant lions, symbolical of Beauty, Industry, and Strength, in ruby red, on an old-gold ground. Heavy fringe border.

Length, 8 feet ; width, 7 feet 9 inches.

1249 — *Persian Manilouka, or Portière* — Seventeenth Century.

Floral scrolls, birds, and conventional designs, embroidered in various colors of silks, on red, blue, and fawn-color cloths.

Length, 7 feet 4 inches ; width, 4 feet 4 inches.

1250 — *Venetian Coverlet* — Seventeenth Century.

Brocade with large flowers, palmettes, leaf and lace patterns, in gold thread and cream-color silk, on a brilliant green ground. Trimmed with gold galloon.

Length, 6 feet 6 inches ; width, 6 feet.

1251 — *Italian Panel* — Seventeenth Century.

125.

Known as arras embroidery. Bold Florentine scrolls, flowers, and a coat of arms—two cupids holding a shield—worked in colored silks, on gold ground of solid needlework. Fringed border.

Length, 60 inches; width, 40 inches.

1252 — *Turkish Shawl.*

140.

Rare specimen of Cashmere weaving. Natural pashmana camel's-hair cloth, richly embellished with an elaborate floral design, skilfully embroidered in various silks and gold and silver thread.

Length, 90 inches; width, 52 inches.

1253 — *Spanish Bed Coverlet* — Seventeenth Century. F

160

Arabesques, medallions, and geometrical designs, embroidered on rose silk and white satin; border embellished with various lace patterns in silver thread.

Length, 6 feet 2 inches; width, 5 feet 3 inches.

1254 — *Renaissance Altar Frontal.* F

45-0-

Medici cut velvet of rich ruby red, profusely ornamented with a cross and conventional floral designs, in intricate silver and gold bullion lacework in high relief.

Length, 84 inches; width, 26 inches.

1255 — *Italian Altar Frontal* — Sixteenth Century.

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Bold Florentine scrolls, with study of lilies and birds, embroidered in gold thread and fine tones of green, yellow, pink, and blue silks, on a silver ground. In the centre is a medallion illustrating the scene of Christ being seized by Pontius Pilate's soldiers. An extraordinary specimen of solid needlework.

Length, 70 inches; width, 36 inches.

1256 — *Early Italian Renaissance Portière.*

400.

Embroidered in raised gold on ruby-red velvet. A centre medallion, formed by a cluster of grapes, surrounded by a laurel wreath and floral scrolls; and pendants and corner pieces of floral and conventional design.

Length, 6 feet 10 inches; width, 5 feet.

1257 — *Portuguese Bed Coverlet* — Seventeenth Century. F,

75-0-

Profusely embroidered in beautiful tones of turquoise blue, red, cream, and other colors, on *écru* silk. The embellishment consists of scrolls, flowers, and a medallion containing a basket of flowers, two cupid's heads, and the inscription, "Post Exactam Hiemem, 1606." Blue satin and fringe border.

Length, 8 feet 6 inches; width, 7 feet 4 inches.

1258 — *Italian Bed Coverlet* — Seventeenth Century.

5-75-

Bold floral and leaf scrolls, embossed on ruby-red velvet. Fringed border.

Length, 9 feet 2 inches; width, 7 feet 8 inches.

1259 — *Indo-Portuguese Bed Coverlet* — Seventeenth Century.

Semi-oriental, elaborately ornamented with the conventional lotus, shi-shi lions, *fleur-de-lis*, coronets, and a medallion containing an eagle in flight, supporting a young girl. All embroidered in various silks and gold threads, on crimson satin.

Length, 9 feet 5 inches; width, 6 feet 8 inches.

1260 — *Elaborate Portuguese Baldacchino* — Sixteenth Century.

Hindo-Persian design of embroidery, in various shaded silks of finely blended colors, on ruby-color velvet. The embellishment consists of sacred flowers, leaf scrolls, and conventional patterns, surrounded by a wide border of turquoise blue, and a narrow border of sapphire blue.

Length, 13 feet; width, 5 feet 6 inches.

1261 — *Italian Renaissance Panel.*

Specimen of ecclesiastical needlework. The design is a repetition of medallions with coats of arms on a background representing various sacred flowers and offerings, all embroidered in colored silks and gold and silver threads. Framed in mahogany; under glass.

Length, 6 feet 3 inches; width, 5 feet.

1262 — *Pair Empire Tapestry Panels.*

Vase filled with flowers and fruits, on red ground.

Length, 4 feet; width, 4 feet.

1263 — *Sicilian Bed Coverlet* — Seventeenth Century.

Elaborate decoration of lilies, floral scrolls, and paroquets, forming a centre medallion and four corner ornaments, all embroidered in floss silk of brilliant colors, on a canary-yellow *moire* silk. Black net and embroidered border.

Length, 8 feet 6 inches; width, 5 feet 10 inches.

1264 — *Pair Italian Medici Door Curtains.*

Brilliant red cut velvet on cloth of gold. Bold scrolls, conventional lilies, carnations, and cornucopias filled with offerings, forming the design.

Each strip: Length, 7 feet 8 inches; width, 3 feet 10 inches.

1265 — *Indo-Portuguese Coverlet* — Seventeenth Century.

Bold floral designs and leaf scrolls, embroidered (chain stitch) in silks of various colors. Framed in a harmonious border, and edged with fringe.

Length, 9 feet 3 inches; width, 6 feet.

1266 — *Pair French Brocade Door Curtains* — Louis XIV.

Floral bouquets and silver foliage, on cream ground, bordered with cloth-of-silver brocade. Lined and gallooned.

Each strip: Length, 7 feet 10 inches; width, 3 feet 10 inches.

1267 — *Large Italian Carpet* — Early Sixteenth Century.

Embroidered (cross stitch) in silk; geometrical and bold floral designs, in blue, yellow, white, and brown, on a ground of shaded green.

Length, 21 feet; width, 11 feet.

Rare Oriental Rugs

In the matter which occupies the ensuing pages effort is made to discuss the rugs of this quite extraordinary collection in their relationship to such others as they are akin to in origin, design, coloring, or epoch; and references, I hope not too frequent, have been made to the several pieces by their catalogue numbers. It seems reasonable to believe that, at least to persons interested in the study of rugs, the comparisons thus instituted will be suggestive, and not devoid of instruction. From the collector's standpoint the value of this plan lies in establishing a concrete significance, in making of the collection a unit. Its comprehensiveness is thus emphasized. In the light of this treatment it will be seen that in making his collection the owner undertook to secure representative pieces from all the rug-making sections of the East. There are typical rugs of high class from the shores of the Bosphorus and from China, from the Caucasian fastnesses now dominated by Russia and from the Indian looms, from the steppes and from Persia.

Personally, I am not a little surprised to find here such small representation of the fine Turkoman weavings which are held in high esteem by the modern East, and the best of which, now almost unobtainable, might have been had when this collection was being made. But this lack must be considered merely as an expression of individual preference on the part of the owner, and whatever weakness the collection shows in this or any regard is far more than counterbalanced by the presence of so many and so venerable Persian masterpieces of a sort which cannot now be got, even in the remotest East, upon any terms whatsoever.

Certain of these have been taken as subjects of color-plates for the forthcoming edition of "Oriental Rugs," and through the courtesy of the publishers of that work, the Messrs. Scribner, the editor of this catalogue is enabled to present, in the folio copies, important illustrations, which, besides serving a high purpose in ornamentation, cannot fail to be of signal value to collectors in the time to come. Thanks are due to Dr. Richard J. H. Gottheil for translation of the inscriptions in Rug No. 1305.

A word should be said concerning the knots, the number of which to the square inch is indicated in the comments upon each fabric. Where these are omitted, persons familiar with rug construction will recognize that the pieces are not of a piled texture. Such, for example, are the Sehna Khilim (No. 1279) and a Soumak rug (No. 1293). The texture in both of these is more nearly akin to the tapestry method used on the French looms. The number of knots to the square inch in the piled rug is ascertained by counting those on the warp and weft respectively. The result obtained by multiplication of these necessarily gives the total number of knots to the square inch. There are two varieties of knots used in most Asiatic fabrics, though some slightly different methods are affected by India weavers. These two chief methods are known as Turkish and Persian. The difference, as seen in the finished fabric, is that in the Turkish knot two yarn ends of the pile come up between each two

threads of the warp; in the Persian, only one. The Persian knot makes a finer fabric, and, when light yarns are used, allows of a greater number to the inch. With the Turkish method, which, however, is used in many parts of Persia, great solidity is often obtained by doubling the yarn. The Tabriz method, which the Tabrizlis have unquestionably borrowed from the Kurds, involves a peculiar arrangement of the warp, which enables them to secure all the Persian fineness, while the knot is actually of the other sort.

This combination of the two systems produces fabrics which, while containing sometimes as high as four hundred knots to the square inch, are oftentimes hard and rigid almost beyond belief.

JOHN KIMBERLY MUMFORD.

NEW YORK, *October* 20, 1902.

1268—*Samarkand Mat.*

Length, 3 feet 8 inches; width, 2 feet.

30 hand-tied knots to the square inch.

Many of the Samarkand and Kashgar rugs are purely Chinese in design, and the raw Chinese colors are used in them. All the ornamentation of this rug has been washed and faded out, except the one small figure in the centre. Traces of other lines may be discerned, and on the back of the rug some splashes of green and magenta show where the big Mongol patterns have been. As an æsthetic item, this fragment of Middle Asiatic weaving compels admiration. The yellow is superb, and the single relic of the design, standing out so boldly upon it, is a masterpiece of simple effect.

1269—*Small Rug of Laristan.*

Length, 4 feet 9 inches; width, 3 feet 8 inches.

180 hand-tied knots (Turkish) to the square inch.

An exquisite small rug. It is possible that a broad border stripe and an outer narrow stripe, companion to the one which remains, are missing; but one end of the fabric, the best preserved, seems to indicate that it is not a fragment, but followed the old Persian idea of having one narrow border for small rugs, guarded only by a very fine figured stripe on either side. There is a magnificent deep blue ground, with the repeated pear pattern in the bold, tree-like form common to this section; and, over all, a richness of effect and a refinement which challenge admiration. The narrow lines which enclose the border stripe are figured with a peculiar curved hook, laid slantwise to the axis. The one positive departure from regularity in design is the inversion of three of these hooks about midway on one side of the rug. This is prompted by superstition. The retention of a blue tone in the pear patterns, with the addition of a touch of greenish blue, contributes much to the beauty of the whole. To the lover of the spontaneous native fabrics of the East, this piece will seem in some ways one of the most praiseworthy in the collection.

1270 — *Old Kuban Mat.*

Length, 3 feet 10 inches; width, 3 feet 3 inches.

63 hand-tied knots (Turkish) to the square inch.

A quaint and most attractive bit of Caucasian coloring, although age and hard service have almost ended its period of utility as a floor covering. In shape and design the rug follows the Shirvan variety, and the quality of its warp suggests the same derivation. The cotton selvage at the sides, however, indicates the weaving of Kuba, a district which lies the other side of the mountains, northward from the old Shirvan khanate, and in which the fine Kabestan rugs are made. The shading of some of the colors corroborates this conclusion, since the Kabestan weavers affect this trick of the wool to a greater extent than any others in the Caucasus.

The feature is the striking contrast afforded by the narrow border stripes and the rest of the rug. These stripes present the characteristic reciprocal trefoil, or, better, "spade" pattern, common as a border figure in many of the Caucasian and Transcaucasian fabrics, and in some high-class Persian fabrics besides, notably the Sarabands.

The superstitious nature of the weaver is shown in the substitution of a rich, strong blue in the border at one end of the rug, entirely at variance with the color of the rest of the design. It is believed that such sudden breaks in the color scheme are potent averters of ill fortune.

1271 — *Shirvan Sedjadeh.*

Length, 4 feet 8 inches; width, 3 feet 6 inches.

63 hand-tied knots (Turkish) to the square inch.

The Shirvan standard is fairly represented in this small piece, which resembles in many respects the Kuban mat just described. The design throughout is characteristic of the Eastern Caucasus. The three octagons united to form a central medallion are familiar; the border is in a pattern common to Shirvan. For the rest, the conventional figures are found. The color, too, is in accord with the requirements for rugs of this district.

1272 — *Tekke or "Bokhara" Rug.*

Length, 5 feet 4 inches; width, 3 feet 8 inches.

168 hand-tied knots (Persian) to the square inch.

An excellent example of the thorough textile work of Turkestan. There is no wool superior to that of the northern plains, where these rugs are woven; no craftsmanship more thorough and honest than that occasionally found among the hordes who only a comparatively little time ago, under Russian compulsion, ceased from their national diversion, or occupation, of man-stealing. This particular rug has seen some violent usage, though not badly worn down. The cuts, made possibly in some affray, have not yet been properly repaired; but the merit of the piece, in spite of these defects, is patent. The rope, made from strands of the foundation yarns, indicates that it was used for a hanging, to divide the *kibitka*, or tent, into little apartments; thus its superior quality is in a measure accounted for.

1273 — *Shirvan Sedjadeh.*

100.

Length, 4 feet 10 inches; width, 3 feet 10 inches.

80 hand-tied knots (Turkish) to the square inch.

Two features appear in this rug—one in the coloring, the other in the texture—to indicate an influence foreign to the locality where it was woven. In dimension, general design, and material, both of pile and foundations, it is of the Shirvan order. The finishing, particularly of the sides, and the rather extraordinary shading of the colors all through the rug, are wholly suggestive of the Kabestans. It is not the custom in any other part of the Caucasus to take such liberties in the modulation of the colors as has been indulged in so successfully here. It will be noticed that one end of the rug is an entirely different color proposition from the other, a transmutation accomplished by toning down some of the color values and changing others gradually by admixture of converting tingents, until the whole complexion of the fabric is changed. Take first the red, which at one end is of a very positive and substantial cast. It is softened little by little until it becomes a rose pink; the blue of the narrow border stripe, which starts out strongly, becomes lighter and lighter by almost imperceptible degrees, and then by the carefully regulated addition of yellow a green is secured almost precisely complementary to the rose tint. All the actual blue that remains when this has been accomplished is in the small patterns and interlineations. An interesting feature of the design is the use of the serrated diamond shape so much in vogue in the old Circassian and Mingrelian rugs, which, strangely enough, is found in great profusion in the Navajo blankets of our own land. With the exception of the swastika, there is perhaps no perfect decorative device more widely distributed than this.

1274 — *Fine Shirvan Prayer Rug.*

150.

Length, 5 feet 9 inches; width, 3 feet 9 inches.

130 hand-tied knots (Turkish) to the square inch.

While not of great age, this small worship carpet is of decidedly antique quality, both in texture and coloration. It is one of the ingenious rugs, most frequent in Kurdistan and the Caucasus, in which a set pattern, many times repeated (in this case it is the tarantula device), is so modified by the arrangement of the colors that it seems at first glance a wholly different thing. In many rugs of Kurdistan, whose weavers are adepts in all the tricks of color, one device will be scattered throughout the entire field of the carpet, but so differing in coloration that no two can be found precisely alike. The Caucasian weaver has not done quite so much in this rug, but the general effect is the same. The small, serrated diamond shape, referred to in remarks on No. 1273 as a Caucasian device, is found here doing duty as a star. In many Tcherkess prayer carpets, and sometimes in those of Kulah, in Western Asia Minor, this figure, in diminutive form, is strewn throughout all the space above the prayer arch, to represent the spangled heavens.

Another token of the devotional character of this rug is the small, long-spouted water ewer which every devout Mussulman uses for the washings attendant upon devotions. In four places here the figure of the ewer is found.

1275 — *Antique Persian Prayer Rug.*

Length, 5 feet 6 inches; width, 4 feet 3 inches.

323 hand-tied knots (Persian) to the square inch.

This is a rug which has seen vastly more hard usage than the flowery Shiraz (No. 1285), but in design it belongs to a somewhat later age and a less luxurious neighborhood. That it came from farther north is not to be doubted; for the stars which fill the small outer border—symbols of divinity—are chiefly used by Turanian peoples. More of cabalism than of the pure nature worship is indicated. The repeated horizontal shape, to be sure, is found in the "water," or narrowest stripe, of both this and the floral prayer rug; but that is well-nigh their only point of likeness. The Herat border is suggested in broad, striking leaf patterns; but, singularly enough, the leaves are arranged in such manner as to form the Chinese cloud band, itself a symbol of deity. Some of the common flowers are retained, but the vines which accompany them are heavy and rectangular. The arch is of a heavier and plainer type, and instead of the earlier tree-of-life shape found in the other places, the sides of the field here contain the straight pillars of a mosque, with carefully drawn but severe hexagonal bases and capitals, and a simple diamond design formed by zigzag lines running up and down the shafts. From the peak of the arch hangs the plainest of temple lamps, suspended by a realistic chain. The strongest Persian feature of the rug is the running vine, with flowers, in the spandrels of the arch. Persians taught the Ghiordes weavers to do the same thing with the space above the arches of their prayer rugs, and the horizontal panel at the top of the field is also found in most Ghiordes pieces. (See No. 1286.)

The solid centre of rich maroon makes a striking contrast with the cream border and its bold leaf patterns. Old and worn as the rug is, for it has seen much service, it is a splendid bit of color, and of a type so strong that it and others closely resembling it have been chosen for reproduction in the high-class modern silk pieces both of Anatolia and Persia.

1276 — *Fine Sehna Sedjadeh.*

Length, 5 feet 11 inches; width, 4 feet 3 inches.

484 hand-tied knots to the square inch.

With the exception of the Sehnas there are no Persian rugs which—save now and then as an oddity—show the Herat pattern on a white or cream-tinted ground. It is impossible for piled rugs in wool to contain much finer texture than that which prevails in Sehna pieces of this character, and even this fineness could hardly be obtained on any save a silk or linen warp. As fabrics they are unsurpassable; the only criticism to which they are ever open is that the dyes used in them are not always of the most enduring. The color effect of the Sehnas of this high class is usually as soft and delicate as the texture is hard and unyielding; but the color softness is secured by distribution of the various hues in minute areas, for which the fine knot is indispensable. To lend still greater emphasis to this characteristic the pile is trimmed very short. It would be natural to infer from this that they were delicate and could sustain only a limited amount of wear. The multitude of compact knots and the vigorous twisting of the fine wool, which reduces it almost to the hardness of linen, seem to have obviated this, and it is a fact that the antique Sehna shows wear as little as many of the heavy nomad rugs with pile yarns several times as long. The typical Sehna coloring is preserved in the border of this rug, but the patterns which carry it are not those commonly used. The upright leaves on either side of the rosettes are unusual. The number of stripes is noticeably large. The colored stitching in the web at the ends is the work of Kurdistan, found also in the khilim (No. 1279); and the nomadic separate patterns, strewn through ground and border, are evidence of origin.

1277—*Shirvan Prayer Rug.*

Length, 5 feet 1 inch; width, 4 feet 2 inches. 100-
132 hand-tied knots (Turkish) to the square inch.

Another of the clean-cut, bright, and attractive prayer carpets woven in the eastern part of the Caucasus and along the southwestern shore of the Caspian Sea. This lattice formation is quite characteristic also of the Daghestan province; in fact most of the prayer rugs of the Caucasian districts are in this general fashion, the difference lying mainly in shape, borders, and textile characteristics. In general this rug closely resembles No. 1274, save that the latter is a trifle longer in proportion to its width, as the Daghestans commonly are, and shows a slightly different texture.

1278—*Kulah Prayer Rug.*

Length, 5 feet 11 inches; width, 4 feet. 475.
90 hand-tied knots (Turkish) to the square inch.

The pure, undisputed Kulah is ordinarily of coarser texture than the Ghiordes, and is usually distinguishable by the preponderance of this peculiar shade of yellow. It is not, it will be observed, the golden yellow of Kurdistan, but a more tawny hue, a clear development from the bronze and saffron yellows of Eastern Anatolia and the Mesopotamian country. In these rugs there is seldom any liberal display of red, or green, or pure white. The color almost invariably employed to relieve the yellow is blue, and this is found in two values, light and dark. The latter is in most cases used as a ground color for the centre, but even there it is a different deep blue from that found in the centre of many Ghiordes rugs. A note of Persian realism is found in this rug, in the use of pale green for certain of the flower stems; but the design, from first to last, is in the prescribed Turkish forms. The profile flower is found here and the eight-pointed star. The narrow Kulah stripes are limited in number, the broad stripe being substituted, with a tree element in the peculiarly heavy form common to the primitive decoration of Turkish peoples, in Turkestan and in other parts of middle Asia. But the "life" idea is still prominent.

1279—*Sehna Khilim.*

Length, 6 feet 4 inches; width, 4 feet 6 inches. 230

In this piece, nomad Kurd women of Ardelan Province have made strenuous effort to copy the fine-patterned khilims—or two-sided coverings—made by the town weavers of Sehna. The mark of the mountain Kurds is the colored stitching of wool run through the webbing at the end. In design and color the type has been followed with considerable fidelity. The khilim of which this is a copy was without doubt one of high class, even for Sehna, to judge from its complicated design. There is a double medallion, the outer one marked off with serrations, such as are found in the Herez fabrics of Azerbijan as well as some from Shiraz and from parts of the Caucasus. This outer medallion is filled with the small repeated plant design common in so many piled rugs of Northern Kurdistan, so arranged as to form a diagonal lattice-work. The corner spaces and the ground of the inner medallion hold a modified Herat, or "fish" pattern, which is one of the most common things in the Sehna khilims, and is ordinarily

used as a diaper design covering the whole body of the fabric. This "fish" pattern, and the "pear" or "cone" figure are about the only forms ordinarily used in the Sehna rugs of recent times. The tree or plant pattern is quite unusual in these fabrics, and constitutes an undeniable proof of authorship. The coloring—the rose color, yellows, and greens—is all very true to type; and the puckered effect of the texture caused by persistent twisting of the yarn is, I think, found in no other fabric besides the Sehnas. In these it marks both the khilims and the backs of the piled or tufted rugs.

1280—*Kulah Hearth-piece.*

5757

Length, 6 feet 5 inches; width, 4 feet 5 inches.
88 hand-tied knots (Turkish) to the square inch.

Here is the characteristic yellow and blue of Kulah, also the stripe effect. But in the centre heavy figures are used, balanced by the more substantial broad stripes in the borders and the rude Turkish shapes in the end panels of the centre. The idealism which everywhere throughout the East finds its most studied expression in the prayer rugs is here abandoned, and, with seeming disregard for the Sunnite prejudice against depiction of the actual, the wide border stripe has been made up of a crude landscape comprising trees and an altar. Even when they are taken singly, some imagination is required to discern the verisimilitude of these groups, and the weaver's timidity has made it still more difficult. The pattern is repeated, but inverted each time, so that what was originally a picture becomes a running, conventional thing, without particular likeness to any recognized element in design.

Elsewhere, something is said of the custom among Eastern tribes of weaving the self-same designs in their rugs generation after generation. It is well verified and illustrated in this carpet. A small rent or burned place has been patched with a piece of another rug. The pattern corresponds almost perfectly. This may be found far more frequently in the fabrics of the Turkoman and Tartar races than of the Persian, in whom there is more of originality.

1281—*Fine Antique Rug of Western Persia.*

4000.

Length, 8 feet 1 inch; width, 6 feet 5 inches.
168 hand-tied knots (Persian) to the square inch.

Although genuinely old, and embodying some of the highest features of Persian textile design, this rug will scarcely take rank with some others in the collection. Although old, it is a copy; a copy, moreover, not of one rug, but of two; both of them, however, extremely old. It was made probably not less than two hundred years ago, and was intended for an important fabric. The best carpets obtainable were used as patterns. The field is perfect in arrangement, and the mathematical nicety with which the difficult distribution of the animals is accomplished gives evidence of mastery in design such as was possessed by none save royal weavers. The animals are placed in horizontal groupings, and each of these groupings is repeated in every fourth row. The axis of the rug is indicated by a lotus flower at the bottom of the field and a pair of gazelles at the top. The deep crimson in the field is further proof that the central design was copied in its entirety; but that is as far as the integrity extends. The border, with its green ground, is the sixteenth century Ispahan border, similar to those of Nos. 1310 and 1314; but its alternation of big figures is broken, and one of the two main elements appears twice in succession. To avoid the cartouche inscriptions which ordinarily fill the borders of the animal carpets, the weaver adopted the conventional Shah Abbas border, but he

copied it from a carpet larger than that from which the central design has been taken, and neglected to reduce it to the smaller scale. Nothing was left him, when he saw that he was coming out with border goods to spare, but to cut out a section on each side and preserve the corners. This he did. Instead of the vine and flower which find place in such carpets as Nos. 1282, 1284, and 1305, here is the solid ground of coppery yellow always so common in the Kurdish and so-called Mosul rugs, and upon this a simple rectilinear device, remotely resembling a flower, repeated throughout the entire length of the stripes. These borders would be far more at home in a Mosul, Kurdish, or "Tzitzi" rug than in a copy of the most ornate fabrics known in centuries.

1282—*Very Fine Old Carpet of Middle Persia.*

7000,

Length, 9 feet 9 inches; width, 8 feet 5 inches.

400 hand-tied knots (Persian) to the square inch.

It is easy to discern the relationship between this carpet and No. 1284, and equally easy to know which is the parent fabric, even if the softened colors of the larger piece did not answer the question. Contrasted with this older weaving, No. 1284, beautiful as it is, seems hard and meagre. The spontaneity and profusion of the old time are apparent in No. 1282, albeit the design is a set one and repeated in rows, as in No. 1284, and, a century or two later, in No. 1283.

It is best to go at once to the borders for comparison, and it is seen that the border of No. 1284, with its affectation of the Ispahan green and its mechanically accurate pattern, with the seed-pods of the lotus as chief feature, is a new invention. The main border of No. 1282, with its dainty vine and recurrent flowers, is reduced in size and made to serve for the narrow guard stripe in No. 1284.

In the field of No. 1284, as has been said, there is but one pattern, but in the parallel rows these patterns do not fall abreast. Here in No. 1282 the patterns in the alternating rows differ materially. The motive is the same in both; but one is wider in sweep, larger in detail, and more complicated.

Just here attention must be called also to No. 1285. In floral character it bears a marked likeness to No. 1282; but the particular element to be noticed is the solid, curved band of large flowers growing out from the single stem. In No. 1282 it emanates from the curved diamond shape, and may be taken as the measure of comparative size for the major and minor row patterns, since in the first it contains five blossoms and in the second only three.

In addition to the leaves, laid back to back, as seen in No. 1284, another leaf element appears here—four curved leaves radiating from a rosette which is set in the centre of the diamond. The big floral masses of the major row grow out from this centre, being bound at the bottom, as it were, by the heavy flower band mentioned above, which regulates the curve of the stalks and the spread of the flowers, much as it does in the prayer rug, No. 1285. The lily forms have here a more ornate treatment, being adorned with a yellow centre. The henna flower is not a stilted, set pattern as it is in No. 1284, and in all succeeding rugs, down to the modern Feraghan. On the contrary, it has usually only three blossoms to a stalk; but where five are allowed, a quiet, unobtrusive color is used, plainly in order to keep the device in its proper subordinate relation to the rest of the design.

It will be seen that the border on one side of the rug has been removed and carefully sewed on again, and examination will reveal that one entire row of the field design has been cut out. It is, of course, useless to speculate on the cause for this; but the rug without doubt suffered some accident, and the repairer, recognizing the utter impossibility of restoring it, took what seemed to him the next best course and removed the damaged part altogether. The joining is so well done that at first sight it would hardly be noticed. The important point in connection with it is that in its original shape the rug was perhaps broader than it was long. This implies a special use, and it is not at all unlikely that the piece was woven for the covering of a dais or a throne.

1283—*Old Feraghan Rug.*

Length, 6 feet 3 inches; width, 4 feet 3 inches.

182 hand-tied knots (Persian) to the square inch.

A most unusual specimen of the Feraghan weaving. The border and general appearance are characteristic, but the light, bluish-green ground in two shades is a rarity. What especially interests us is that here in rectilinear treatment is the Guli Hinnai figure of flowers on a stalk, referred to in No. 1284, only that here the stalk has seven blooms instead of five, and is in upright arrangement, as it appears in the Guli Hinnai design of to-day. This rug, if studied carefully, will give ample proof of the relation to—or rather descent from—the fine silk piece next following, and also the one which follows that piece. The curving vines, which, in the other, had in a way survived from a more opulent period, are lost here; but, looking carefully along one end of the field, one may find the same lily-shaped, light-colored flowers referred to as terminating each pattern in Nos. 1282 and 1284. The plum-colored flowers are here, too. This color is almost a Feraghan property, so universally does it appear in the old weavings of that district, in some cases as a corner ground color. Practically every feature of No. 1284 can be found here, though in a debased form. The clear definition is lost. The flowers have grotesque conventional shapes, but vaguely resembling the natural drawing and shading at which the earlier weavers aimed. The vines are no longer gracefully curved, but angular and cumbrous.

And yet this is a rare good rug when considered from a modern standpoint. It is only when such capital fabrics are placed side by side with those of three hundred years ago that we can read discouragingly clear the decline of the Oriental weaver's art.

1284—*Old Rug of Middle Persia. Silk.*

Length, 6 feet 11 inches; width, 4 feet 10 inches.

780 hand-tied knots (Persian) to the square inch.

This rug and No. 1282 are unquestionably of the same school, and No. 1282 is the older and more elaborate of the two. This piece (No. 1282) contains the Ispahan combination of green border-ground with wine-red or crimson field, but the design is wholly foreign to Ispahan and to the whole class of rugs which emanated from the capital during the latter part of the sixteenth century. Although the design of No. 1284 grew out of that found in No. 1282, the story of the artistic contraction which, after Shah Abbas, went on with great rapidity, is quite clearly written here.

Much of the floral richness of No. 1282 is abandoned by this later weaver, apparently for the economy of effort; but the beginning of the row arrangement so prevalent to this day in the carpets of Feraghan and others patterned after them is undoubtedly found in these carpets. The design of No. 1284 shows a large amount of open space. The weaver was not barbarian enough to insert loose patterns to fill up the ground, and having abandoned the perfect coördination common to the fifteenth and early sixteenth century carpets, no other recourse was left him but to leave wide areas of the ground color. There are two patterns, rather complex, repeated in alternate rows, and so arranged in the rows that they are never side by side. A little analysis makes it clear that this is the original Herat design, lancet leaves and all. The pattern itself starts in a central point, extends upward and downward by the combination of corresponding floral elements, and terminates in two small white or ivory-tinted lily shapes which meet and are balanced against two similar shapes from the pattern following. Here are the ends and here is the meeting-place of the successive patterns. The middle point of each

pattern is where the four curved leaves lie back to back, and the trifloriate flower stem, with the middle bud in yellow and the supporting ones in blue, outlined in white and dashed with red, points toward the common centre. Opposite these centres, in the alternating rows, fall the lily shapes before referred to, and on either side of the centres, facing one another and again arranged in fours, are the stalks of the Guli Hinnai (flower of the henna) each bearing five blossoms.

The flowers in this rug are similar to those found in recognized weavings of Shiraz, but the manner in which they are utilized is of the North. Certain textile indications, such as the many-colored silk warp and the small crimson overcasting at the sides, are characteristic of the finest Sehna rugs of to-day. The shape, also, is that of the Sehnas; but it is quite impossible to make hard and fast classification of a rug woven when Persia was in a state of such continual change, and artisans in large numbers were constantly being transferred from place to place, taking with them their methods and designs.

The fabric has been exceedingly well kept. Its only blemishes are one small rent in the centre, carefully mended, and the absence of some of the colored warp fringe at one end. This latter defacement is the handmark of the vandal, the silk having been slashed away stealthily while the rug was upon exhibition.

1285—*Old Persian Prayer Rug. Silk.*

7000.

Length, 5 feet 5 inches; width, 3 feet 8 inches.

468 hand-tied knots (Persian) to the square inch.

The fact stated elsewhere, that Eastern carpet designs are copied by generation after generation, is perfectly illustrated by a coincidence in which this rug figures. The prayer rug used in the earlier editions of "Oriental Rugs" (page 168) to show the character of the antique Shiraz weavings is almost a replica of this one, though made probably two centuries later. It is probable that several other rugs intervened between them, and that the copy was made from a copy, or a copy of a copy, or even from a rug many times removed from the original. Whether or not this carpet is the parent of them all it is impossible to know; but that it is exceedingly old is beyond doubt. It is hard to determine, too, if this be the actual product of Shiraz, since the finishings, so plainly proving Shiraz origin for the later piece, are missing from this one by very reason of its age.

The god whom the weaver of this rug worshipped must have been a generous deity, for the fabric in every inch of its design tells a story of plenty and gladness. The idea of actual growth and continued blessing is especially emphasized by the jardinière, which is the central feature of the design, and from which spring in great prodigality practically all the flowers that Persia knows. There is certainly no floral form to be found in any Iranian carpet design, old or new, that does not smile at us from this rug.

In this type of prayer rug, a peculiar form of prayer arch, or niche, is developed, the concave curve of its sides being formed by a primitive form of the tree of life, half of which, in a dull rose color, projects from each side of the field. In the arch itself, overhead, there is the strictly Arabic form which is still to be found on certain old buildings in Teheran and elsewhere—a curve softened by lesser curves, the points between which form a sort of serration. This is doubtless the source of the rectangular serrations in the arch of the Asia Minor prayer rugs. (See Nos. 1286 and 1287.) In this rug (No. 1285) also will be found profile flowers fringing the inside of the arch—the identical flowers which are used for the same purpose in the prayer rugs of Ghiordes, Kulah, Ladik, and Meles, and, in fact, of all Asia Minor. Reference is made to these in the comment upon other rugs. It should now be said, as showing its origin, that in the sixteenth century Sultan Suleiman, gaining substantial victories over the Persians,

took four thousand artisans from Shiraz, Ispahan, Tabriz, and other cities of Persia, to Constantinople, and set them at work. It is thus that so many features are found in set and conventional form in the fine old Asia Minor prayer rugs, which appear with the free, artistic Persian treatment in the ancient fabric before us. The heavy, repetitive device seen in the broad border of Asia Minor prayer rugs—a flower stem with three blossoms and one or two leaves filling a square space—was taken from rugs similar to this one.

In both field and border of No. 1285 appears the henna flower. In the border, where the Herat idea in mild form is followed, the familiar flower stalk serves as support for the main elements. But in this rug, as in No. 1278, care is taken to prevent any one flower from attaining such size or such strength of color as to make it more conspicuous than the others. To each is given its natural prominence, and no more. That is what imparts to fabrics of this character and of this epoch the appearance of a sward thickly carpeted with flowers. When the Ispahan weavers over-developed the lotus, and those of Feraghan the henna, all other elements were dwarfed to make way for these; and realism, as it appears in Nos. 1282, 1285, and 1305, at last surrendered unconditionally to convention.

Age has left its mark upon this most admirable and interesting prayer carpet, but its design, fortunately, is still intact, and it will endure yet for many lifetimes as an example of one of the most virile, yet most refined, products of Iranian art.

1286—*Asia Minor Prayer Rug.*

600.

Length, 5 feet 10 inches; width, 4 feet 5 inches.

162 hand-tied knots (Turkish) to the square inch.

The old-time rugs of Western and Southwestern Asia Minor vary materially in details of color and figuration, and yet conform, for the most part, so closely to a general type that it is difficult to assign the exact place of manufacture of many of them. It is quite the fashion to attribute to Ghiordes all which show as fine execution as is here displayed, without particular regard to color or design. The turquoise-blue centre—a desirable thing, and one now become rare—is sufficient to warrant the attribution of the rug to Ghiordes; but there have been adopted into it features characteristic of other localities not remote. Chief of these is the use of the many narrow, figured stripes in the border, which are everywhere recognized as the mark of the weavings of Kulah. The Ghiordes character is further maintained by the accentuated note of deeper blue at top and bottom of the central field; but, on the other hand, the prevalence of yellow throughout, even to the outermost stripe, is suggestive of Kulah. The abbreviation of the angles at sides and apex of the prayer arch is a Ghiordes indication, but the serration of the sides of the arch belongs to Kulah. The composite quality of the design will be apparent from these data alone, but there is no mistaking the scrupulous Ghiordes workmanship, nor the delicate adjustment of color which is almost a sign manual of the old Ghiordes weavers. The deft manner in which the blue of the centre is carried out through the borders, always held in subjection in order that the centre shall not be overbalanced, is unmistakable. Even the big Turanian elements of design, which are borrowed from the heavier fabrics woven farther to the east in Anatolia—Kir Shehr and Konieh, for example—are converted by means of this soft coloration, and the brightness which is the chief desideratum in Ghiordes rugs is finally secured by the use of cotton for areas of white. Wool in the same place would have turned yellow with age, and the rug, after one hundred and fifty years, would have been dingy. The only really strong coloration in the carpet is in the narrow stripes, and even these are tempered in tone. The reds which in the Bergamo or Ladik rugs would have been used in their purity, have here a brownish cast, borrowed from rugs of the interior, but evidently seized upon because they contributed to the soft tone which the weaver aimed at.

The religious symbolism is complete. In the field, both at the base and in the simula-

crum of the temple lamps above, the eight-pointed star, which has been a divine emblem throughout Asia for thousands of years, and is not merely a part of the cabalism of Islam, is interwrought with the tree forms, recognized in the Mohammedan and many antecedent religions as symbolizing immortality.

1287—*Asia Minor Prayer Rug.*

Length, 6 feet 8 inches; width, 4 feet 9 inches.

99 hand-tied knots (Turkish) to the square inch.

Here again, as in No. 1286, the Ghiordes weaver has made use of many elements in constructing a carpet for worship, but the signs manual are still present in numbers sufficient to establish beyond doubt the place where the rug was woven. Perhaps the most unusual feature of the piece is the white central ground, of wool, which necessitates a higher key and a stronger definition in the other color areas than would otherwise have been required. To this end the narrow border stripes have been used, wider than the ordinary and stronger in color. Unwonted liberality, too, has been displayed in the choice of diverse strong ground-colors for the border stripes and the patterns which they carry—a liberality which, on the whole, is quite suggestive of Persian influences, especially since the floral idea enters so largely into the border design.

At first glance it is hard to resist the conviction that the rug is the product of Konieh or of the Southern coasts, where Persian notions have always been more or less evident in the decoration; but the arch, it will be seen, has the same Kulah serration, and the same Ghiordes truncation of its angles that are apparent in No. 1286. These, coupled with the skilful use of cotton for the high lights, particularly in the small border stripes, lead to the conclusion that the rug is of Ghiordes handiwork.

That much being conceded, however, the manner in which the characteristics of the different districts have been brought together in this fabric, the whole object being to maintain high key and clear definition, is most interesting. It must be borne in mind that this strength of definition was even greater when the rug was new, since the black dye, so much used in the Ghiordes rugs and others woven nearby, has long ago eaten away the wool dyed with it, and left only the white foundation showing. This is especially noticeable in the quadrangular flower devices of which the broad borders are composed.

There is peculiar aptness in the choice of green for the ground of the outer border, since it is the holy color of the Mohammedans. But a sense more purely artistic—perhaps more Persian—is manifest in the selection of yellow as a ground for the other border; and a kindred inspiration is evident in the use of two shades of red for the flowers that are laid upon the green border ground. There is the cherry crimson of Meles and the carmine of Ladik and Bergamo. The rug is of perfect shape and in splendid preservation.

1288—*Very Old Persian Silk Fragment.*

600 hand-tied knots (Persian) to the square inch.

An exquisite relic of one of the finest and oldest of Persian textiles. Bits of this sort are now diligently treasured in the Orient itself, and coloring like this is the despair of the latter-day dyer, even in the East. The size and importance of the carpet in the beginning may be inferred from the magnitude of the medallion shape, the repetition of which evidently made an all-over pattern, and to the art lover it is cause for deep regret that only such small parts of so perfect a fabric have been preserved.

While the texture of the rug is Persian and of the highest order, there is in it little of the

recognized design of Western or Southern Persia, at least since the fifteenth century. In the medallion shape, which served here as a node or point of intersection for the broad ornamental bands of the central design, there is seen at once the origin of the form found enclosing the rosettes in the Herat border. It is impossible to escape the conviction that the carpet was woven to the eastward of the Great Salt Desert, somewhere in Northern Khorassan, or in Herat, when the last of the line of Tamerlane held court there, and all the splendor of the Persian and Turkoman dominions centred around the key of India.

In the great medallion space there are two fishes, and, alternating with these, two spotted shapes, not too clearly defined, but plainly representing some aquatic creature. All are fairly limned. On the rose-pink ground, at recurrent points in the pattern, a bird, blue of neck and white of body, poises, half concealed by a leaf form. The vines, which are used by way of smaller adornment, are simple, but graceful, with the flowers—seemingly a different type of floration from any other seen in the collection—dependent. On the pink ground these vines are of a pale golden yellow, while on the white bands they appear with outlines of the most delicate green. The only familiar figure here is the flower—yellow, blue, and pink—which later was adopted as a feature of the well-known Mina Khani design.

An interesting feature of this extraordinary fragment is the strip—itself pieced—which has been attached to serve as border. It is evident that this affords only a hint of the original border, and has been sewn on, in the true spirit of the collector, in order to preserve a record, however imperfect, of the rug's first splendor. This border strip appears of a pale yellow; but a patch of the same, in an upper corner, inverted, perhaps accidentally, reveals the olive cast. Silk rugs to-day present a similar change of color when seen from different points, and this fragment displays a much deeper tone throughout when inverted. The figure which appears in the border strip is an unusual one, practically unknown in the carpets of Western Persia—an ivy leaf, beautifully drawn in white, with outline of alternate pink and blue, and with each leaf pointing in an opposite direction from that of its neighbor.

As was remarked at the beginning, this rug—or these pieces of a rug—are of a wholly different school from anything else here shown and are of sufficient age and rarity to abundantly warrant their being kept, as they were, under glass, and used for a wall ornament.

1289—*Antique Feraghan Sedjadeh.*

Length, 6 feet 10 inches; width, 3 feet 10 inches.

132 hand-tied knots (Persian) to the square inch.

By the conservative Persian, the Feraghan rugs of this class and quality are accounted among the most desirable of carpetings. In quality of material, thoroughness of workmanship, and genuineness of color, it is doubtful if any of the late weavings surpass them. There is no rug woven in the Orient which shows a more marked improvement with age than these. In one respect this piece is quite phenomenal. The prevailing design in the old type of Feraghans is the Herati, or "fish" pattern, in close form, much as it appears in the corner spaces and inner medallion of the Sehna khilim, No. 1279. But the weaver here has taken for the central design the regulation Herat border and merely repeated it, row on row, transversely, upon a red ground, making of it an all-over pattern, as effective in its way as the Herat centre itself. In such cases it is customary to select some foreign design for the border, and the result is usually inharmonious; for in all the range of Eastern carpet design there is nothing more complete, more perfectly correlated than the Herat that is thorough in field and border. Rather than fetch in some discordant conceit, the weaver has maintained the Feraghan reputation for consistency by using the pure Herat border device in the border as well as field. Altogether the effect is good. What is lacking is the agreeable note of contrast, of complement, or, better, completeness, in which the combination of Herat field, or "fish" pattern, with its customary border, excels almost any recognized design of the East. Some features extraneous to Feraghan—the pear device most used in Sarawan (Saraband) and the small trifoliate reciprocal

device of Hamadan—are introduced in the narrow borders, apparently to break the monotony which might be expected to result from such an exaggerated use of the Herat border sequence.

An attractive color contrast, with a suggestion of stained glass, is effected by the use of blues and greens in the broad and narrow borders.

1290—*Lesghian Rug of the Caucasus.*

Length, 7 feet 2 inches; width, 3 feet.

63 hand-tied knots (Turkish) to the square inch.

A rug made for hard usage out of doors. The knots to the inch, it will be observed, are few in number; but the yarns, heavy ones, are doubled, and the weft, which runs back and forth between the knot rows to serve as a binder, is unusually stout. The design is, in the main, copied from the Shirvans; but the color, a study in yellow and blue, is almost universal in rugs of this variety. There is much suggestion of the Shirvan khilim in the patterns. The "wine-glass" border, so called, is much used throughout the provinces of Erivan and Karabagh in the Transcaucasus, and migration has carried it far beyond the Araxes into Northern Persia, where it is specially to be noticed in the rugs and large native carpets of the Herez district of Azerbijan.

1291—*Heavy Kashkai Shiraz.*

Length, 6 feet 10 inches; width, 5 feet 8 inches.

63 hand-tied knots (Turkish) to the square inch.

A former Shah of Persia, during the centuries when the Persian dominion extended northward well-nigh to the mouth of the Volga, transferred, as was the custom of rulers of his time, an entire tribe, called the Kashkai, from the Daghestan country, north of the Caucasus, to Farsistan, a little west of the old Persian capital, Shiraz. Even in the hundreds of years that have passed, the amalgamation of these people with their Iranian neighbors has been incomplete, and a multitude of rugs still come to market under the title of Shiraz which have little or nothing in common with the Persian product of Farsistan, and preserve almost unaltered the designs, colors, and textile methods of the North. It is to that class that this example belongs. In shape it is nearest akin to the Kazaks and Shirvans of the Caucasian country. In design and color it approaches very nearly to the Tchetchen rugs commonly known as "Tzitzi," even to the plentitude of yellow and brown. Certain features of ornamentation—for example, the colored web at the ends—and the fine line patterns often woven or embroidered in it, have become frequent, if not characteristic, in all the rugs of Farsistan, Iranian and Tartar alike. It is quite to be believed, however, that they took their origin from the Far North, and that their prototypes are found in the decorative webbing so frequently seen in the Beluchistans, Tekkes, Afghans, and some Caucasian products, such as the Derbends, as well as in the Yuruk rugs of Anatolia, which are woven by kindred tribes.

In this piece the prevailing feature of the nomad "Tzitzi" rugs—the reckless scattering of wholly disconnected figures—is plain, and practically all of them are Turanian in character. The Caucasian arrangement of three large, connected, rectangular medallions as a main feature of the field is retained, a conceit which has found its way into numberless Shiraz rugs, the decorative character and the weaving of which are thoroughly Persian. In the course of repair the original finishing of the sides of the rug seems to have disappeared. The ends reveal the source of it. The pile has the softness for which the wool of Farsistan is famed, and in the length and "lie" of it resembles that of the heavier fabrics of Caucasia. In shape the rug is far more like the old Kazaks than any recognized product of South Persia.

1292—*Rug of Northwestern Persia.*

65-0. Length, 8 feet 10 inches; width, 5 feet 2 inches.

132 hand-tied knots (Turkish) to the square inch.

This rug has all the clear color, even trimming of pile, and thorough workmanship of the fine Kabestan or old-time Karabagh, but the design shows few Caucasian features. The only prominent figure that belongs to the ancient Turanian symbolism is the heavy, swastika-like shape repeated in the border—one that is frequent in the fabrics of Middle and Western Anatolia.

This single border, apparently so inadequate to balance the bold, heavy figures of the field, is not characteristic of the Caucasus, and, as there is small likelihood that the rug ever had any other or heavier border stripes, the only conclusion warranted is that this single border, like some other features of the fabric, was drawn from old Persian sources—witness some of the fine old North Persian pieces—though the figure with which it is filled be in essence Turanian.

The heavy red outline of huge, elongated leaf forms which dominate the field of the rug is directly traceable to a design, standard in Middle and Northwestern Persia for centuries, known as the Sirdar, after a dignitary whose weavers are supposed to have first produced it. The leaf elements are so involved as to form, down the middle of the field, a succession of medallions, and these, as well as the spaces set off at the sides by the outreaching of the leaves, are filled with flower, leaf, and other untraceable forms, in the characteristic drawing of Herez, suggestive only in the broadest way of things in nature. The stiffness, the breadth, the strong color contrasts—they may be found to-day in Gorevan, Serapi, and other carpets of the Herez district. The reds and the lighter blues and greens are almost the identical colors found in the fine modern Gorevan; but in the yellows and browns, for some small areas, as well as in the dark blue of the ground, there is strong suggestion of the Caucasus. The minute devices scattered throughout the rug—like the grotesque conversion of the straight, splashy figures in one medallion into a pair of legs and of the other into a face—are of the Karabagh and "Tzitzi" order. They indicate the nomad, and the Caucasian nomad; but the perfect balance before referred to, of one side against the other, bespeaks care and painstaking, and the texture tells the skilful weaver.

1293—*Soumak Rug of the Caucasus.*

5-25-. Length, 9 feet; width, 5 feet 10 inches.

The effect of repeated washing and exposure to sun is evident in this so-called Kashmir. That these processes have made the rug pleasant to look at cannot be denied. The blue and yellow are soft, and the other colors toned down to a very gentle harmony. This change of the colors under commonplace treatment and hard wear is interesting, in so far as it shows what in these latter days is done to many new rugs, for trade purposes, by the aid of artificial heat and divers acids. The rug's value as a color study, however, is only secondary. It is chiefly of interest as a compendium of standard elements of design, and without doubt was selected for that reason. The numberless ethnological currents that have traversed the Caucasian country have left each its record in this sort, and this faded fabric of the old Soumak district seems to embody almost a majority of these. It is every whit as good as a certified genealogy. Even a cursory glance will discover the Tartar latch-hook in profusion; the eight-pointed star, which was the old worship symbol of the Medes, and at the same time is found in the rugs of every Turkish tribe from Samarkand to the Bosphorus; the octagon, so prominent in nearly all the Tekke or Bokhara fabrics and those of Northern Afghanistan; the mysterious swastika, which prevails in the relics of every ancient civilization the world over; the Chinese fret designs, the

parti-colored stripes of the Yomud and Akhal Turkomans; and, by way of final adornment, the small, rude human and animal figures of the upper provinces of Caucasia and the mountain districts of Kurdistan. Here, too, are the sudden changes of color so prevalent among the Kurds and the Kabestan weavers. All this is colored and arranged wholly after the Soumak manner, and, while not of a fine texture, the rug represents in appearance and workmanship the regular output of this one small district in the eastern part of the Caucasus.

1294 — *Karabagh Strip.*

220.

Length, 9 feet; width, 3 feet 10 inches.

88 hand-tied knots (Turkish) to the square inch.

So far as its rugs are concerned, the ancient province of Karabagh, dominated now by Georgians, now by Turks, again by Persians, and in the end by Russians, has always been a home of composites and compromises; but has, on the whole, maintained fairly well a treatment of its own. Patent concessions may be found, in many of its rugs, to the Persian tendencies in design, but much has been borrowed from Shirvan, which adjoins Karabagh on the east, while in color, clearness, and general character of work, the weavers have followed the example of those farther north. The rug here shown is sound and durable. The stripe design is probably of Persian or Arabian origin, and is sometimes seen in the old Kabestans, where Persian influence is at times very perceptible. The longitudinal stripes of which the field is made up are of alternating ground colors. Usually the object seems to be to have no two of the same hue. Each stripe, furthermore, is ornamented with repetition of tree or plant design, somewhat after the Kurdish manner, but preserving still the rectilinear treatment of the Caucasus. A mark almost omnipresent in Karabagh rugs is the narrow stripe made up of "reciprocals"; in this case red and blue in one stripe and black and blue in the other. (See No. 1270.) In the broad border stripe, on a ground of wool white, is the "wine-glass" pattern, itself most frequently found, as has been said, in the rugs of Transcaucasia and Upper Persia. The narrow, parti-colored stripe of the Tartars also appears. The foundations and finishings of the rug, even to the mixed wool of the warp, are most like those of Shirvan, which would indicate that it came from the eastern part of the Karabagh province. The selvage of the sides, however, would suggest the influence of Daghestan in its color.

1295 — *Perso-Mongol Rug.*

375.

Length, 9 feet 2 inches; width, 5 feet 6 inches.

154 hand-tied knots (Turkish, Tabriz method) to the square inch.

Possibly no rug in the entire collection embodies so many contradictory elements, or offers so much material for study and speculation, as does this. The constructive significance of its various features is so plain, however, that it is not difficult to reread here, though perhaps not clearly, the record of one of the greatest race movements Asia has ever known.

To take the items one at a time: Pictorially, the inspiration of the carpet is Chinese; that is hardly to be disputed. The comparatively small but strong and compact medallion in the centre, and the heavy, conventional plant forms distributed in such open but regular arrangement throughout the field are strongly suggestive of Samarkand and Kashgar; or, for that matter, of Tien-Tsin. The blue and white wave stripe used as background, likewise, produces all the effect of the interminable fret patterns which prevail in Chinese ware and textiles. But this particular adjustment of stripes, starting in a single rectangular arch projecting from each of the four sides of the medallion, and carried outward, line upon line, in perfect radiation, and

with angular undulations in exact succession, is a recognized Persian element in design, and in Persian rugs, as well as in Indian fabrics copied from them, stands for water.

The composite character of the rug is thus established, but the task of deciphering it does not cease there. The plant forms are used in the field here precisely as the Chinese use them, but there is no suggestion ot Chinese authorship in the coloring. The Kurds also make a specialty of this plant form, and far more exclusively than the Chinese do. It is found, variously drawn, in thousands of rugs, of Northern Kurdistan particularly, diversified in color about as it is here.

The centre medallion, which in effect is Chinese, is not drawn in the octagonal or circular form prescribed by the Mongolian tenets, but with the so-called vandykes that distinguish similar figures in the very old Persian carpets, though here the curves are broken and ungainly. It is edged, too, with a sort of leaf serration, such as has prevailed for centuries in the finest Persian designs. The small corner areas, set apart by jagged lines in much the same treatment, are such as distinguish a multitude of rugs in Irak Adjemi, the central province of Persia. And attention must be paid to the flower shapes which occupy the central medallion and corners. They are in the profile form, which pertains, as suggested elsewhere, to Western Persia and Anatolia. (See Nos. 1278, 1280, and 1286.) It is very easy to trace this profile form backward along the path it has travelled, from the Dardanelles, through Anatolia and Mesopotamia, over the mountains of Kurdistan, in Persia as far south as Shiraz and Bagdad, and in the Caucasus all the way to Daghestan.

In color there is little suggestion of Samarkand. The combination of blue centre and wine-red border, now softened to a rose tint, are thorough Persian. The central blue is the blue of Kurdistan and Western Persia, not of Asia Minor. There appears, too, in the corners, the plum color of the Feraghans of Central Persia, a color rarely, if ever, used elsewhere. In the narrow border stripe, repeated at regular intervals, is the small, rectilinear, stemless flower pattern characteristic of the rugs of Karabagh, which is just across the Araxus and was formerly part of the Persian dominion. The black delineations are interesting. This is the same black which the Ghiordes weavers used for this purpose, and which eats away the wool as the other colors soften with age. (See Nos. 1286 and 1305.) The main border has significance both in color and design. The lancet leaf is used, combined with what is doubtless a Kurdish tree device, and the pink on red is in imitation of the earlier and more elaborate rugs of Middle and Southern Persia.

Since this rug was made, the map and population of Persia have changed materially. Cities then important have vanished or become mere huddles of mud dwellings; but when this singular bit of weaving was done, the influence of the Turko-Mongol invasion was still strong in Persia, and Persian captives or their descendants were still weaving on the looms of Samarkand. That the rug is of Mongol inspiration seems plain, but it is so eloquent in color and textile habit, as well as in design, of the Persia of its time, that I am forced to believe that it was woven by one of the numberless artisans whom Mongol invaders took back to Samarkand, or else by some Samarkandi taught by these Persian masters.

1296—*Heavy Kurdish Kali.*

450

Length, 11 feet; width, 5 feet.

48 hand-tied knots (Turkish, double yarns) to the square inch.

The Herat, or "fish" design, so generally employed in every part of Persia, is laid upon a ground of deep blue. The yellows and reds are those common to Kurdistan, and the rose-pink shades are particularly good. The pile is worn down in places almost to the foundations, and age has materially softened the colors; but the gloss, for which Kurdish wool has so good a name, is not lost. The *kali*, usually in about this proportion as to length and breadth, is the centre piece in the triclinium arrangement.

1297—*Baku Rug.*

Length, 11 feet 10 inches; width, 5 feet.

90 hand-tied knots (Turkish) to the square inch.

This would be held in most respects a good example of the Kabestan weavings, but it happens to have been made farther to the east, in the old province of Baku, which touches the Caspian. The finishings of the rug are the chief points of difference between it and the Kabestan products. In this respect, the customs of Shirvan, which adjoin upon the south, are followed. There is apparent the typical Caucasian color, brightness, and clarity. The cleanly defined medallions are the common framework of the Kabestan and Daghestan designs; the barber-pole stripe of the Turko-Tartar rugs and the conventionalized flower forms which have come from the eastern shore of the Caspian are not lacking; but over the blue ground lying outside the medallion are strewn in bold array the "pear" figures telling of the ancient Persian faith, which throve here at the altars of perpetual fire centuries before Mohammed. This "pear," "cone," or "flame" shape, for which so many men have found so many derivations, is, for some reason, drawn in the Kabestans and neighboring rugs very much as it is in the fabrics of Shiraz and Laristan—big, and ornamented with tree characteristics. Can it be that this form of the ancient sign of Persia was also taken to the south by the migratory tribes who had dwelt about the fire altars of the Caucasus?

In this rug, which shows so much of composite character, there is good display of the yellows used by the Lesghians a little farther to the west. The shading of the ground colors, particularly the blue in the border and the "pear" figures, is trace of the Kabestan influence, the source and centre of which are so near at hand.

1298—*Karabagh Strip.*

Length, 12 feet 7 inches; width, 3 feet 2 inches.

99 hand-tied knots (Turkish) to the square inch.

There is marked similarity between this and No. 1301. The field here is broken by filling the vacant blue spaces with small diamond-shaped devices. The indented Tcherkess cross, which appears large, projecting into the field of No. 1301, is not found in this strip. Other things are substituted. In coloring, also, there are points of divergence, particularly in the "reciprocal" stripes.

1299—*Large Baku Rug.*

Length, 12 feet; width, 5 feet 2 inches.

80 hand-tied knots (Turkish) to the square inch.

These rugs, it is remarked in connection with another piece in the collection (No. 1297), are in all points of design identical with many of the Kabestans. It is worth noting, however, that many pieces made years ago in this section are found in which buff or fawn-yellow prevails in one or more values, running sometimes into a deep brown. In most of these, it would seem, the color was in the beginning some shade of red which time and the necessary washings have converted into buff. Often the original red can be found at the bottom of the knots. It is

in this point, almost solely, that these fabrics differ from the genuine Kabestans, whose colors are fast and past criticism. The fading seems, though, to be rather a fulfilment of the weaver's purpose than a mishap. The blue ground, which is customary, is usually a stable color, and when the yellow has been developed in the other parts of the rug the yellow and blue effect is almost as complete as it is in the rugs of Kulah (see Nos. 1278 and 1280). Whatever the method of obtaining this eccentric coloration, the result, it must be conceded, is most artistic.

One place is noticeable in the field of the rug, where a bar of this yellowish tinge has been developed in the blue ground of the field. At one end the lighter color appears alone, but in a deeper tone than elsewhere. The profile flowers, recognized as of Asia Minor, are perceptible in the corners and in the central medallion, which is of the regulation Caucasian outline. The pear device, which covers the remaining space in the field, is of the Kabestans.

1300—*Karabagh or Gandja Strip.*

Length, 13 feet 2 inches; width, 3 feet.

99 hand-tied knots (Turkish) to the square inch.

A sterling rug, though showing in some measure the effects of severe use. The golden yellow ground, broken only by bands of lighter color, in deference to the superstitious fear of absolute regularity, is good. The design is rather unusual, and, considering that without doubt the rug is of nomad manufacture, is wrought with considerable skill. The dominant element in the centre suggests strongly the coördinate design of the Djushaghan (Persian) carpets, but is even more complicated than that, in so much as its resultant is a repeated leaf form, while the Djushaghan pattern, arranged diagonally, produces the simpler semblance of cross and stars in alternate areas. The ground space thus left is here occupied by conventional Tartar figures, the specific meaning of which is probably lost, but which are undoubtedly drawn from some severe form of insect life. This inference is borne out by the presence of the tarantula figure in the border. All the features of the design, not omitting the "barber-pole" stripe, which appears in its intricate form, seem to have come from the Turko-Tartar territories away beyond the Caspian.

1301—*Karabagh Strip.*

Length, 13 feet 4 inches; width, 3 feet 4 inches.

99 hand-tied knots (Turkish) to the square inch.

The Turkoman idea is strongly followed in the central design; the tree motive, with a narrow "barber-pole" stripe serving as a trunk, is very common in many of the Yomud and Bokhara rugs, where it is used as a border device. The borders here are characteristic of the Karabagh and so-called Gandja products—the "wine-glass" pattern in the wider border and the reciprocals in the narrow ones. The colors are big and bold; the blue field of good quality. Strips from this section are by no means so plentiful as they were, for the output of Karabagh, since Russia obtained control of the Caucasus and transportation became easier, has been chiefly in small oblong rugs, and the weaving of runners has been left for the most part to the Kurds of Western Persia and Mesopotamia.

1302 — *Kurdish Strip.*

Length, 20 feet 8 inches ; width, 3 feet 6 inches.

48 hand-tied knots (Turkish, doubled) to the square inch.

A sterling piece of heavy carpet from Kurdistan, presenting in its field an alternation of the standard pear and tree patterns. The pear is drawn in such fashion as to resemble in its ornamentation the tree form of Western Persia. It is a strong pattern, and gains in force from being set upon a wool-white ground. The profile flowers are shown in heavy form consistent with the general character of the fabric, and the vine is correspondingly strong. The rug is worn at the ends, from which an idea may be got, by comparison, of its original thickness ; but on the whole, its defects are few.

1303 — *Kurdish Strip.*

Length, 21 feet 11 inches ; width, 3 feet 6 inches.

48 hand-tied knots (Turkish, doubled) to the square inch.

A companion piece to No. 1302, and so far as there is a difference this may be considered the better of the two. The great length of the pair is most unusual. It is rarely, save in the very finest of pure Persian fabrics, that the triclinium strips are precisely the same length. There is usually a difference of from an inch to a foot. In width they are apt to correspond much more closely.

1304 — *Kurdish Strip.*

Length, 19 feet 4 inches; width, 4 feet 3 inches.

80 hand-tied knots (Turkish) to the square inch.

The "honeycomb" outline employed in this rug and its companion piece, No. 1309, is found most frequently in the Kurd weavings, and further mark of the western mountain people's handiwork is the use of the upright and uniform tree or plant shape. This, following the Kurdish habit, is so variegated in color as to give the effect of diagonal rows, alternating light and dark. The border plan, a broad stripe and two narrow guard stripes, is one that has had vogue in Middle and Western Persia for half a thousand years, and probably more. Simple conventional flowers are used in ornamentation of the borders, and the balance between field and border is well maintained. The only hint at realism is the interpolation, at the bottom of the field, of a row of rather mechanical cocks. Rude figures of this character are not at all uncommon in the rugs made by nomad tribes all through both Kurdistan and the Caucasus. The Kurdistan wool is famous for its natural lustre, which increases with age.

1305 — *Royal Persian Rug of the Fifteenth or Earlier Sixteenth Century.*

Length, 11 feet 10 inches; width, 6 feet 1½ inches.

600 hand-tied knots to the square inch.

This is probably as near perfection as the woollen carpet of the East has come, or will ever come. It was a gift from the Emperor of the Persians, presumably to the Emperor of

the Turks, for an authenticated record in the possession of its former owner set forth that the rug was among the effects of the Sultan Abdul Aziz of Turkey at the time of his death. The only pieces of this extraordinary character which have passed out of possession of the Oriental rulers and satraps who owned them are now locked in the treasure chambers of other princes, or displayed in the public or private galleries of Europe.

It is necessary in the consideration of this carpet to take as a basis of comparison the rug owned by Prince Alexis Lobanow-Rostowsky, a reproduction of which, in colors, was published as Plate XI. in the Vienna Museum's work, "Oriental Carpets."

In point of design the two rugs correspond so closely, they are so evidently of the same origin, despite some minor points of difference, that it is almost imperative that one should be measured and interpreted by the other. Most confirmatory of all that the fabrics themselves suggest in this regard is the authenticated fact that the Lobanow-Rostowsky rug passed into the hands of its present owner directly from the seraglio. Having here for examination the color reproduction of No. 1305, the reader will be able, by means of what follows, to form a perfect conception of the companion rug. It should also be borne in mind that there is a chronological and decorative relation between No. 1305 and other rugs in the present collection, as will be observed in the comments upon Nos. 1310 and 1314.

Beginning with the matter of color, there appears here in the medallions of both centre and border the uncommon shade of wine red which is found in Nos. 1310 and 1314. The green, instead of being used as a ground color for the border, is applied to the production of a higher and infinitely more artistic effect. Upon a black central ground is spread, after the fashion of the Sufi times (see No. 1310), a bewildering but perfectly balanced and coördinate display of moss-green creepers. The parent stems, which are the framework of the vine structure, are in a deep shade of orange, outlined with more pronounced red. Even these are slender and curved in the most graceful manner; but the green branches, leaves, tendrils, and even flower shapes which grow out from them, are of incredible delicacy and profusion. Here and there, at regular intervals, and in corresponding positions on both sides and ends of the field, are tiny natural flowers, in glowing colors, similar to those seen in such plenty in the Ardebil carpet, save that in number and size they are reduced to a minimum in order not to distract attention from the more essential animal figures which inhabit the field.

In the centre is a medallion, with what for the sake of clearness may be termed "escalloped edges," and depending from this, toward each end of the rug, though with no pretense at actuality, are the temple lamps. Medallion and lamp simulacra are both grounded in what has been called the Ispahan red, and upon this, in pink—a faint, unobtrusive, but withal beautiful contrast—other fragile interwoven vine traceries.

This serves merely as a composite background for the superb arabesque design worked in silver thread, the pile yarns apparently having been omitted to allow the metal threads to be attached directly to the warp, in what closely resembles the Soumak or tapestry stitch. A very similar device is also found in the centre of the Ardebil carpet.

In the innermost space of the medallion, symmetrically grouped, are four birds, evidently of the hawk tribe, drawn with much skill and considerable veracity. Outside the medallion, disposed amid the green in the most lifelike attitudes of flight, pursuit, combat, etc., are the animals which play such prominent parts in the Moslem allegories, and which were, in fact, endowed with such large mythological significance by the peoples of Asia long before the rise of Mohammedanism. The profundity of meaning which attaches to these divers beasts, and even to their sundry attitudes and occupations, is hard to come at; but it is impossible to overlook the difference in posture and relation to one another between the animals in the Lobanow-Rostowsky rug and this. It is quite to be credited, too, that these changed attitudes and relationships, coupled with the wholly dissimilar color scheme, is meant to convey a different meaning, to depict another state of feelings, another stage in the progress of the endless contest between right and wrong that the animal entities are supposed to typify.

Without endeavoring to expound the beliefs of which the animal kingdom provides visible symbols, it will suffice to repeat that the beasts of prey generally represent light, victory, glory, right; and such as deer, gazelles, sheep, goats, and the like, the opposite. In the Lobanow-Rostowsky rug the central field is of a lighter color, verging on yellow, and

corner spaces are formally set off, occupied by the heron and other birds. Here the corners are abandoned, and the birds included in the centre medallion, the heron, usually an emblem of long life, being omitted. It should be noted that the birds of the hawk tribe have been in all lands and ages suggestive of victory. The coincidences in color and design here are scarcely to be dismissed. They suggest much. The heron is left out; the hawks, which occupy the corner spaces in the other rug, are here transferred to the centre of the carpet. The background is laid in funereal black, but traversed and overspread with the nascent green which is emblematic of renewal, perpetuity, and great spiritual joy.

Thus, without translating the inscriptions on the rug, which will be referred to later on, there is a suggestion of death, coupled at the same time with repeated symbols of victory, and a suggestion of fierce prosecution of the endless struggle between right and wrong, light and darkness.

But the contest as figuratively set down in this carpet seems to have progressed to the point of partial conquest, since the panther has captured the fawn and bears it down, whereas in the Lobanow-Rostowsky rug the movements of pursuit and flight among all the animals seem to have just begun. Jackals still follow the track of the deer; the leopard, a bold and fierce figure, crouches in his thicket of green, ready to spring upon the he-goats, warring powers of evil. The huge red lion, Persia's own symbolical beast, an element not shown in the other rug, roars on the trail of the spotted stag, which turns, terrified. In deep thickets, close to the lairs of lions and leopards, the timid rabbit hides in dread, or elsewhere takes refuge in flight.

Yellow has in all ages been expressive of joy and victory. It is royally displayed in the broad borders of the rug, overspread with fine vine patterns in a monotone of orange. In the border of the Lobanow-Rostowsky rug there are, all told, six cartouches, grounded in black, of the same shape as those found in the Ardebil carpet, and joined by escalloped medallions in the same manner. But in No. 1305 there are twelve of these cartouches, instead of six, and they have a ground color of the Ispahan red, inlaid with pink vines, similar to the medallion in the centre. Again the idea of immortality is to the fore, as that is the ordinary significance of the cartouche.

Thus, from first to last, in spite of the black centre, which suggests a mourning carpet, there is the note of triumph, joy, and immortality. In view of the intermittently hostile relations maintained between Persia and Turkey during the era when the rug was unquestionably made, all that is to be read in its design is most vital, and seems expressive of some phase of history, which was then making so vigorously.

The inscriptions in the Lobanow-Rostowsky rug have been thus translated in the book in which the colored reproduction is published:

"Oh Thou, whose abode is the seat of justice,
To whom throne carpets serve as the covering of thy way,

"Whose court the zephyr, as chamberlain,
With the hair of his eyelids sweeps clean.

"To whom in the household of enjoyment is full satisfaction,
The companion ever is success, and whose refuge is God himself.

"To whom Darius, Alexander, and Feridun
Are as the meanest of his army,

"Thou possessest magnanimity and charity,
The inhabitants of both worlds, here and above, pray for thee.

"May thy power still everlastingly endure,
And at thy command the sun and moon circling revolve."

The tenor of these couplets establishes almost beyond question the truth of the declaration that the carpet was made as a gift for the Sultan at that time reigning in Turkey.

Whatever temporal significance the carpet may have borne as a gift from one monarch to another, the general interpretation outlined above is amply sustained by the inscriptions

in the border, a most sympathetic translation of which has been made by Dr. Richard J. H. Gottheil, of Columbia University. With his permission it is here given:

"O Saki, the zephyr of the spring is blowing now;
The rose has become fresh and luxuriant.

"The drops of the dew are like pearls in the cup of the tulip,
And the tulip unfolds its glorious flag.

"Narcissus keeps its eye on the stars,
Like the nightwatch throughout the night.

"To sit alone in the desert is not
Isolation, with the company of wine.

"When Saki passes the beautiful cup around,
The rosy cheeks of the beauties become

"Violet for the love of the rose,
And look like the purple robe of a horseman."

The lines, though it is difficult to locate them precisely, are, like nearly all the inscriptions found in Persian fabrics of whatever age, a quotation from one of the poets of that most poetical of all eras, and perfectly illustrative of the high artistic impulse which centuries of war, pillage, gradually waning power, and swiftly increasing poverty and suffering have failed to eliminate from the Persian nature.

Another important difference between the carpets which have been here "paired" in consideration is the absence from No. 1305 of the Chinese cloud band, which figures so prominently in the other piece. The rug No. 1305 is excessively and exclusively Persian, and of the purest type. There is plainly some earlier and more purely Iranian influence at work in it even than that which designed the Ardebil carpet, for in that the cloud band, repeated times without number, completely fills the inner narrow stripe of border, while here it is omitted along with everything else that is not wholly Persian in character. In the medallions between the inscribed cartouches there will be seen the light blue which afterwards became so common in the Ispahan rugs, and particularly those of the Shah Abbas class (see Nos. 1310 and 1314).

The lotus flower, so gigantic in the Shah Abbas design, is here in many places, but very modestly drawn, even more so than it is in No. 1310, and in some places merely laid in green as an addition to the dense foliage mass in the centre.

Something should be said regarding the condition of this most remarkable fabric. Since coming to this country many years ago it has been once exhibited in public, and privately examined by many persons. Some of these have not hesitated to say that the centre of the rug alone was genuinely old, and that the superb yellow border, with its cartouches of Ispahan red, its inscriptions in silver thread, and all the rest, had been added at a later period to replace the original border, which had been worn away.

These opinions have been founded, I presume, upon the fact that the black ground of the centre is so badly worn that the yellow silk foundations show through in many places. Whether this be the reason or no, the contention is ridiculous. This black dye, decocted with the aid of iron filings, is notorious throughout Asia for its corrosion of the wool, as stated elsewhere in this catalogue, while there is no color less injurious than the yellows, which are made from the Persian yellow berries. It may be true, or it may not, that Eastern weavers use this dye in order that the designs laid upon it in some livelier color may ultimately stand out in actual relief, an effect of which the Oriental is intensely fond. The manner in which the green creepers and leaves are thrown up by the means in this carpet is certainly admirable, whether it was intentional or not.

It is easy to multiply arguments which must convince any person of the absolute genuineness and integrity of this carpet. A new border assuredly need not have been woven on for a century, for the commonest of rugs will last that long under Oriental usage without material

injury. Where, then, after the middle of the seventeenth century, was the Ispahan red to be found for the border cartouches, to match so precisely the shade of the centre medallion? But the most conclusive of all arguments is that examination of the back of the rug, long ago covered with cloth in order to protect it, shows, with or without the aid of the glass, that the warp is unbroken between the field and border at the ends; that only one quality of material is used; and that the knots, amazingly fine and regular, proceed over the dividing line absolutely without interruption.

The worn spot in any Eastern carpet that has been long used in an apartment of state is almost always at one end of the field, where the owner or user sits. Servants or guests, or, in this case, subjects, would surely never have ventured to set foot upon the rug. The condition of the fabric bears out this inference as to the cause. One end of the field is very badly worn—so badly that here and there the ground vines have almost entirely disappeared. In such places effort at restoration has been made, threads of black silk, apparently, being used for the purpose. The undertaking was a lamentable failure, and was abandoned, the paint-brush being used instead. Considerable portions of the ground space, it can be plainly seen, have been daubed with some dull black pigment, which at least preserves the color scheme and pictorial integrity of the rug. In two places, one on each side of the field, near the medallion, and adjoining two corresponding flowers which are laid in silver thread, artisans of a later day have tried to weave in small portions of the design, and on one side effort has been made to replace part of the silver flower itself. Nothing, in view of the criticism that has been passed on this rug, could be more fortunate than this. The botch that has been made of these small essays shows beyond possibility of dispute what likelihood there is that any weaver within the last two centuries has ever woven in anew the entire border system.

1306—*Kashkai Shiraz Kali.*

Length, 14 feet 5 inches; width, 5 feet 8 inches.
48 hand-tied knots (Turkish, doubled) to the square inch.

Most of what has been said of No. 1291 is equally applicable to this piece. There is apparent here the same likeness to the Tchechen and other Caucasian fabrics, the same multitude of small separate patterns scattered throughout the field wherever ground space offers. Somewhat shorter than No. 1291, and a little more compact in pile, considerably older, and bearing witness to the hard wear it has undergone, the rug is still strong in color and fit for many decades of service.

1307—*Koultuk Runner, or Makatlik.*

Length, 15 feet 10 inches; width, 3 feet 3 inches.
56 hand-tied knots (Turkish) to the square inch.

Of the Herat, or "fish" pattern, which is wrought into the rugs of practically every province of Persia, there are two common forms. One is closely woven, showing but little of the

ground color; the other, on a larger scale, or at least more openly, with less of diaper effect, and depending for effectiveness on the strong relief in which the design stands out upon its field. This strip, woven by the shepherd tribes in Northwestern Persia, is illustrative of the open form. In the broad border it carries, rather largely drawn, the repeated "S" shape of the Turks, itself a very ancient symbol. The narrow borders show the influence of Southern Kurdistan, in many of whose heavy carpets is found the heavy version of the vine and flower here employed. The variegation in the overcasting is a hint from the rugs of Shiraz; the sudden shifting of colors in several parts of the design is Kurdish, and from Kurdistan also, no doubt, are derived the excellent yellow and blue which predominate in field and border.

1308—*Laristan Rug.* Sleeves

5-00 — Length, 15 feet; width, 5 feet 6 inches.

63 hand-tied knots (Turkish) to the square inch.

No doubt an overwhelming majority of the rug-wise would promptly class this rug of Shiraz. It would be inventoried as such in all Western rug markets, inclusive, probably, of Constantinople itself. For substantial reasons, however, it may be more accurately placed among the products of Laristan, lying south of Farsistan. There is a phenomenal depth and lustre in the blue, which is usually found only in the heavy rugs of the Mina Khani design, chiefly woven a little farther northward, in the mountain country of the Zagros and Bakhtiyari. The Shiraz indication in this piece is the striped webbing at the ends, which is really a Turkoman conceit, brought into the south by migratory northern tribes, and not found in the pure old Shiraz products. Shiraz being the metropolis of the southwest, and a collecting point for the rugs of that territory, has, like Bokhara in Turkestan, unquestionably given its name to many rugs made at considerable distance away. This "pear" or "cone" pattern is most prominent in the carpets of Sarawan (Saraband), where it fills up the entire ground, and throughout lower Kurdistan and the provinces lying over against the Persian Gulf. In the Sarabands it is small, but seems to increase in size as it journeys southward, arriving in Laristan and Western Farsistan at a magnitude equalled only in certain Kabestans and Baku fabrics. (See No. 1297.) What makes it more likely that this form of the pattern has been developed in the western ranges is that its decoration, sometimes most complex, gives it the tree form so common among the Kurds who inhabit this mountain district in such great numbers. In the Kurdish districts to the north the striped webbing at the ends of the rug is replaced by a simple parti-colored stitching of wool; but throughout Farsistan and Laristan the so-called Shiraz striping maintains. There is apparent in this splendid blue fabric, however, no trace of parti-coloration in the overcasting, which prevails in so many Shiraz rugs, even to the fine old pieces of pure Persian design.

Dismissing argument as to the locality of its origin, attention should be called to the splendid consistency of the carpet, both in figuration and color. Instead of any complicated border design, the "pear" figure, only a little reduced in size, is used in the border, and the border ground is a deep red, closely approaching the ruby color of the Bergamos.

In the field there is just sufficient departure from the pear device to satisfy the superstitious notion, common among the mountain people, that a touch of irregularity combats the evil spirits. Once the pear is omitted to make way for a dense array of colored spots representing nothing in particular. Once appears the eight-pointed star of the Medes; twice the octagons, such as are found in the Tekke rugs; and once, where half the pear figure has been purposely omitted, a "wooden" animal shape of the sort that figure in the carpets of the Caucasians and Northern Kurds.

From its shape and dimensions there is reason to believe that this rug is only the *sarandaz*, or short strip, which lies across the end in the triclinium scheme of carpeting, and somewhere in the world are the huge centrepiece and the equally substantial side strips which were woven to accompany it. It is hard to imagine a more splendid covering for the floor of a large apartment than these four sections formed when they were united. The making of the blue, of which such magnificent display is made here, is practically a lost art in Persia since the introduction of the chemical dyes, and in the whole range of Persian fabrics it would probably be impossible to discover a finer example than this of the luminosity of wool.

1309—*Kurdish Strip.* (Companion piece to No. 1304.)

Length, 19 feet 2 inches; width, 3 feet.

80 hand-tied knots (Turkish) to the square inch.

The *makatlik*, or *kinari*—the Turkish and Persian names, respectively, for these runners—are merely the side strips of the triclinium arrangement, which is the most ancient form of floor covering for large apartments. It follows, then, that in the native manufacture these should be made in pairs, to accompany the centre carpet, or *kali*. In late years it has not been customary to send these pairs to America or Europe, but to separate them in the Persian trade centres or in Constantinople, and ship them singly to widely remote places. A premium is thus secured upon the pairs which are occasionally sent to the Western markets.

1310—*Persian Carpet of Middle Sixteenth Century.*

Length, 16 feet 2 inches; width, 7 feet 1 inch.

195 hand-tied knots (Persian) to the square inch.

Apart from its extraordinary beauty and deft workmanship, this carpet is of large interest as an historical index. In the sixteenth century Persia was at the zenith in point both of power and artistic development. Events followed each other with extraordinary rapidity. Wealth was fabulously increased by conquest, and was poured out, as it never has been in any succeeding epoch, upon the cultivation of the arts and the construction of great public works, both of architecture and engineering. The effect of this renaissance in thought and accomplishment all the subsequent disaster, degeneration, and poverty have not wholly obliterated.

Throughout the ascendancy of the Sufi dynasty Persia was a land inspired. The reaction from the influence of the Turkoman rulers who followed Tamerlane was mighty and widespread. During the earlier reigns—that of Ismael Sufi in particular—æstheticism was the very life and breath of the people. The poets were the teachers, more heroic figures in popular vision even than the warriors. Every workman knew his Hafiz, and couplets of verse were woven into the carpets in designs which are copied into the finer fabrics even to this day. The Ardebil carpet, now famous, which was woven for the tomb of Sheikh Sufi, founder of the line and father of Ismael—is perhaps the most perfect textile exposition of the art of that time, and fixes a standard of comparison that has become indispensable.

With the advent of Abbas the Great began a period of conquest, a restoration of the boundaries of the empire in all directions, and an establishment of closer relations with the nations of Europe. A more practical spirit prevailed, and the change is plainly visible in the weavings.

It is quite the custom to give to all the carpets of this peculiar coloring, and embodying these features of design, the name of "Shah Abbas," and to fix the period as the sixteenth century; but it must be observed that the most distinguished of Persian rulers did not mount the throne until 1586, and that for some years thereafter he lay ill, while enemies and rebels devastated his empire. After him, for nearly a hundred years, Persia was stagnant. His immediate successors were debauchees or idlers, through whose neglect achievement in art as well as arms was suffered to decline.

Considering the internal evidences of this carpet, I incline to the belief that it is not strictly of the Shah Abbas group, although the ground colors of field and border are like, and there are incipient in it the features which afterwards distinguished the undisputed Shah Abbas design. The softness of the color and many things in the figuration claim for it a somewhat earlier place in the century. It marks an intermediate stage in the evolution of carpet patterns.

In order to make clear the ground for this inference, it is necessary to invite comparison of this carpet with several others in the collection. In this order—1282, 1284, 1305, 1310, 1314—they seem to tell a chronological story of the trend of artistic accomplishment in Iran, and trace the changing spirit of the people during the sixteenth and earlier part of the seventeenth centuries.

Reserving for its proper place all comment on the other pieces referred to, it suffices to say regarding No. 1310 that it retains in large measure the fine vine effects which make the field of No. 1305 so indescribably rich and beautiful, and which, with considerable attendant floral display, distinguish the masterpiece of Ardebil. (See "Oriental Rugs," page 244.) The touch of the finer sentiment is here, a breath of the earlier atmosphere which was pervaded by the poesy of Hafiz and the lofty moralism of Sa'di. The exquisite nature suggestion obtainable only by the use of green for the vines and creepers is the chief charm of the carpet; its shrewd modulation of color—a lighter shade of the Ispahan red being chosen to harmonize with the slender, curving vines and shoots—bespeaks for the weaver a delicate sensibility to atmosphere and precise color value. This combination of wine color for the field and green for the border is peculiarly characteristic of the Persian art of the great century; but in the figuration are the elements which later on, increasing in magnitude as the Persian life became less of a dream and more of a struggle, made up the recognized Shah Abbas design. The lotus forms and the cloud band—the latter introduced into Persian design from the East—are here, and they are in the Ardebil carpet, but not in the Titanic size or bold color which they bore fifty years afterwards, and which they still retain in the big carpets of modern Persia. There is also discernible in minute form in the border the lancet leaf, and, as dominant factors, the bold rosette and palmette, in alternation, all of which were combined to make the regulation Herati design of later times.

That the weavers of the capital—for it seems past question that the carpets of this class were made upon the palace looms of Ispahan—still worked with a masterly comprehension of ultimate general effect, is further proven by the emphasis in the field of this rug. These are effected in the simplest manner, by projecting a very few of the leaf and flower forms in the centre and at the ends of the field in stronger and darker color. In the centre a perfect medallion effect is thus secured without the use of any cumbrous outline figure, and at the ends, by the aid of the palmette shape and the leaf, the accent is carried into the corners and a clever harmony established between the field and the deep green and more pronounced pattern of the border.

Special heed should be given to the palmettes and lotus forms in this rug. They are the foundation elements of the recognized Shah Abbas design, which seems to have reached its final stage of evolution during the latter part of the century, and which, subject, of course, to the general decadence of Persian art and craftsmanship, has remained to the present time. The next step in its development may be seen in No. 1314.

1311 — *Very Old Caucasian Fragment.* 200.

Length, 14 feet 6 inches; width, 10 feet 2 inches.

80 hand-tied knots (Turkish) to the square inch.

The ruin of a rug which in its lifetime must have been of bold, pleasing design and excellent color. It is probably of the Karabagh or some other Caucasian variety, to judge from what is left of the piled design and the finishings. In the beginning it was considerably larger than it is now. The place where it has been cut in the middle and joined again is clearly visible. The outer narrow border is gone. These narrow stripes, to judge from the inner ones, were grounded in wool white. The main border had probably a pale blue ground, and carried a design remotely derived from the Persian, but treated in the rectilinear manner of the Caucasians. The ground color of the field was a pronounced red, much like that used in parts of the Caucasus and Asia Minor. Upon this are some bold medallions, in various colors, some traces of which, notably the green, remain. One of the most prominent figures is a modified tarantula form, which appears alternately with others in the ground, and in yellow in the large escutcheon of the main border. A considerable amount of excellent yellow was used, particularly to outline the vines, which were big and irregular. The paint-brush has been called into service to restore some of the decorative effect of the fabric, but in the painting no effort has been made to counterfeit the design, no deception has been practised. The object seems to have been merely to break the blank expanse of white presented by the pileless foundations, which age has left exposed, and as a curio or a wall ornament the rug still possesses most admirable qualities.

1312 — *Chinese Rug.* 3100.

Length, 14 feet 2 inches; width, 14 feet 9 inches.

42 hand-tied knots (Persian) to the square inch.

It will be hard to find a better illustration than this of the heavy, old Chinese rugs, of which so many inferior and oftentimes worthless copies are seen nowadays. In coloring as well as design it is Mongolian in character, with little if any hint of Persian or other influence. It is worthy of remark, as indicative of the individuality of Chinese design, that while Chinese decorative conceits and textile methods have found their way in plenty into the rugs of almost every part of Asia, there is little or nothing in the native products of China, or even of Chinese Turkestan, to show a yielding to Persian or any other Western influence. In the rugs of Samarkand, many of them woven under Persian instruction, and in some fabrics of Afghanistan, which was formerly part and parcel of the Persian Empire, there are some Persian patterns. As for the texture, it is impossible to say whether the knot here used—generally known as the Sehna, or Persian knot—is really a Persian invention or that of some Mongolian country farther to the east.

A glowing virtue of the rug, in these days of square rooms, is its shape, a most unusual one. In spite of its size it will be noticed that one dimension exceeds the other by only seven inches, and that this proportion is nearly maintained in the great four-sided squares into which the field is divided. The colors used are few, only four or five altogether, and a singular softness is lent to these by the almost horizontal "lie" of the pile, an effect produced by a multiplication of the weft yarns. With the side rather than the ends of the yarns exposed, the light has full play upon the colors, which gain or lose in illumination as the view-point is changed. This is most perceptible in the extraordinary color used for the

ground—a color purely Chinese, and for which there is no single descriptive term. Sometimes it is a pale salmon pink, again a deep tinge of terra-cotta appears, and from yet another angle it is almost yellow. The line with which the great squares are defined upon this is double, of light blue and dark blue. The effect of all this would be hard and unpleasant, were it not that the corners of every square are, after a fashion, truncated, and the four contingent triangles thus cut from four adjoining squares go to form smaller lozenge shapes, which relieve the heavy effect of the larger figures at the point where intersection would be expected. Even there the weaver's ingenuity is not exhausted. The whole design is further lightened by forming the lozenge shapes, not with severe rectilinear drawing, but by turning the straight lines back in counter-balancing semicircles. Thus, despite the preponderance of the rectilinear, every parti-colored straight line ends in a curve. The staring blank space within each big panel is relieved with a realistic figure of some sort. These run in rows. In one row are dragons, in another birds, in yet others a flower or a stem of flowers, as the case may be. These flower stems are the prototypes of those found in the borders of many Ghiordes prayer rugs.

Nothing about the rug shows the skill of its designers in the production of color effects more clearly than the border. Its ground color, unlike that of nearly all rugs of Western Asia, is the same as that of the field, from which it is set apart by the heavy line of dark blue and light blue, supplemented merely by an equally heavy line of white. The division is complete, but so easily accomplished that the unity of the whole is not in the smallest degree disturbed. It is still further maintained by laying the border pattern in pale golden yellow upon the reddish-pink ground, a trick of coloring much practised by the earlier Persian weavers. To give a final uplift to the rug's bright and harmonious coloring, there is woven outside the design a broad band of dingy brown, such as is seen in well-nigh all the weavings of Hamadan and in many from the Kurdish country adjoining. In these fabrics the filament used is camel's hair in its natural state, but it is plain from both the color and quality of the band in the Chinese rug that it is composed of some other animal filament, which may be, and probably is, the fleece of the yak, or water buffalo, so frequent in Western China and some neighboring countries. The age of the rug and the wonderful fastness of its colors are to be inferred from the worn condition of the outer band.

1313—*Antique India Rug.*

Length, 20 feet 5 inches; width, 14 feet 8 inches.

64 hand-tied knots to the square inch.

Nothing is more rarely encountered in rug collections in this century than are the old-school rugs of India, of which this is an indubitable example. The excellent material, sterling color, and thorough workmanship which prevailed in India up to less than seventy-five years ago gave way before the organization of the prison industry, and the caste weavers were practically driven from the looms through their inability to compete with contract labor in the jails.

The demand for the old-fashioned carpets of India—Lahore, Cashmere, Warungul, and other weaving centres—has always been great, especially in England. When the products became debauched by the prison system, the old pieces began to command large prices, which increased at a rapid pace. For many years now these fabrics have been utterly unobtainable through the channels of commerce.

The carpet industry of India, even in the beginning, was a Mohammedan importation, and in the northern provinces patterns as well as textile methods were borrowed from the Persians, so that the old carpets of Lahore and Delhi were almost perfect counterparts of those woven about Ghayn, Burujird, Meshhed, and other parts of the Persian province of

Khorassan. The new and steadily improving industry of carpet making in India follows the same teaching, and while the fabrics are incomparably better than the prison output in quality and color, in fact equal to many grades of Persian carpets, the designs used are chiefly of a Persian character, modified and combined by European and American artists to catch the Western fancy.

In the central and southern parts of India, however, the Hindu designs were rather persistently adhered to. It is difficult, nay, impossible, to discover in this carpet any standard Persian features of design. The rug is floral in character, and in its field the drawing of vines, leaves, and flowers is distinctly realistic; but none of the recognized Persian devices is here. The lattice arrangement, effected by the vines upon the white ground, is much more suggestive of the Turko-Tartar or Moghal influences, though the geometrical treatment apparent in all Turkoman fabrics as far south as Beluchistan is missing.

This absence of Persian traces would indicate that the rug was woven in some place rather well to the south, in which the Hindu population remained more independent. The southernmost parts of India, however, have always suffered from a scarcity of workable wool, and the native carpets woven there have usually been made of cotton. When, under the Mohammedan sway and afterwards, wool rugs were made in the southern provinces of India, it was necessary to bring wool from the Punjab, or even farther north, and the same thing is done to this day. It is altogether likely that such is the case with this rug. It is quite impossible to fix definitely upon the place where it was woven, or to determine its exact age, though its excellent color—witness the deep red throughout—is proof that it was made long before the deterioration of dyes or patterns set in. The condition of the pile also corroborates this conclusion. Experts who have been asked to pass judgment upon it hold the opinion that it is one of the older products of Masulipatam, on the eastern coast.

The borders, not in design, but in number, afford the only hint of Persian influence. This same multiplicity of narrow stripes flanking the broad principal stripe is found even to the present time in the heavy carpets of Khorassan, where their pictorial value is practically the same as it is here. The border design is wholly Indian in character.

One of the most interesting features of the rug is the grayish-brown material used in all parts of it in working out the design. This seems, under the glass, to be a mixture of some animal hair with the remarkable vegetable fibre used so extensively in various parts of India, even now, in textiles. The absence of dye in these ashen-brown spaces has apparently served to prolong the life of the filament, and wherever it is used the pile stands in very palpable relief above the dyed surfaces surrounding it.

Whatever its actual birthplace, there is such genuineness about the carpet, such uncommonness of design, such solidity of texture, such strength and honesty of color, and such a bright and altogether likable appearance generally, that it would command attention even were it not, as beyond question it is, one of a class now extinct, and which, in all probability, will never be revived.

1314—*Sixteenth Century Ispahan.* Be... 15-000.

Length, 22 feet 8 inches; width, 9 feet 5 inches.

156 hand-tied knots to the square inch.

By contrasting this carpet with No. 1310, it is easy to measure the change which came over the art of Persia in the reign of Abbas. A far more virile impulse is apparent. The intertwined vines and creepers, so studiously spread upon the field to form a balanced design in No. 1310, are virtually abandoned, and the floral devices, the lotus and the palmette shape, as well as the cloud band, are enlarged, not merely in proportion to the greater dimensions of

the carpet, but for the quite evident purpose of filling the field space and replacing the fine complexity of vines. They are no longer flowers in natural connection with the vines, but have been transformed by their very enlargement into set patterns, bald, massive, and in such vigorous coloring as shall emphasize the design at every point.

This strength, so impressive even after the lapse of three hundred years, was much greater when the carpet was new, for many of the areas were filled in with the dead black to which reference is made elsewhere, which consumes the wool. The disintegration and final disappearance of the pile in such places, leaving only the blank white of the foundations, has naturally brightened the whole carpet. Instead of preserving the all-over vine effect common to the earlier carpets, and establishing the central and corner masses by grouping of the large flower figures, these flowers have been so multiplied, magnified, and distributed as to produce in themselves a colossal diaper design.

There is in this, too, a certain concession to the northern tendency, for while the central point, so essential in all the high-class weavings of the earlier time, is, in a way, retained, the arrangement of the huge flowers involves something of the perpendicular row effect distinctive of the rugs of the middle and northern districts.

At first glance the unity of the design is not apparent altogether, and the rug does not compare in this regard with No. 1310; much less, of course, with No. 1305, which was woven for a royal gift, and which exemplifies a far higher order of textile work.

For sheer opulence of color—almost barbaric splendor and vigor—No. 1314 must be accounted a phenomenon; but compared with the rugs which precede it in the Isapahan school, or even with the more delicate creations of Shiraz and of Feraghan, it appears cluttered.

The border shows far less of change than the field. In width the increase is not proportionate. In fact, save for intensification of the color and perceptible enlargement of the subordinate flowers which are grouped as supports about the palmettes and rosettes, it is the identical border used in No. 1310. In the matter of texture there is every indication that this rug and No. 1310 came from the same looms, and were, possibly, woven under the self-same supervision. The peculiar quality of the ground color of all these sixteenth century Ispahans is found in few other fabrics.

No. 1314 has suffered rather more in the wear, although not so old a carpet; but it is cause for congratulation that the fabric remains complete, for it is a rare and perfect example of a class of products which at the present day the cultivated Persian counts among the almost priceless possessions.

1315 — *Old Carpet of Khorassan.*

Length, 24 feet 10 inches; width, 21 feet 4 inches.

80 hand-tied knots (Persian) to the square inch.

The heaviest, as well as the largest, piece in the collection. It is one of the immensely stout fabrics in imitation of which a multitude of big carpets are made in Northern Khorassan of late years. There is more of the misty sheen to the wool, which marks so many of the older Khorassans, though this effect may have been present when the carpet was less worn. It has undergone more or less injury, but has been assiduously darned, and is so tremendously strong that its durability seems hardly impaired. Its colors certainly are undimmed, and the design stands out with undiminished clearness.

Strange as it may seem, Nos. 1282 and 1284 must again be consulted to discover the genesis of this fabric, which is so unlike them in every point of outward appearance. In the field there may be found, in coarsened form, and with coloring more like that of the standard old Feraghan, the same elements that make up the row patterns in the silk pieces referred to.

They retain almost their original shape, the diamond shape, with the four curved leaves protruding from a rosette in its centre holding a prominent place.

The huge rectangular medallion, with pendants, remotely resembling that in No. 1305, occupies the centre. In the pendants, and along the broad white band defining the medallion, birds are woven like those of Kirman and Shiraz. The ground inside the medallion is covered with the Herat design, almost in the regulation modern drawing, but, as is the custom in many Khorassans, the space inside the diamond is woven solidly in a russet red. There is just enough multiplication of the small border stripes to give the Khorassan look to the carpet. The broad border is quite convincing on the score of origin. It is filled with pear patterns set transversely, in each of which is a plant form with flowers. In every successive pear the plant undergoes material change in the coloring of its parts, and the effect is, to a nicety, that observed in certain rugs of Samarkand and Herat, especially the mosque prayer strips, which contain many devotional arches, side by side, to accommodate several persons at simultaneous worship.

Grand Tapestries

1316 — *Landscape and Figures* — Flemish Tapestry. Seventeenth Century.

In the foreground of a rural landscape a peasant in a crimson coat is shaking hands with a woman, who is dressed in a rose-colored bodice, and a blue skirt turned up over a crimson petticoat. At the back, between the two figures, stands another, wrapped in a blue mantle.

Height, 8 feet 5 inches; width, 5 feet 5 inches.

1317 — *Peasants Crossing a River* — Flemish Tapestry. Seventeenth Century.

On the left of the composition a man wades in the water, bearing on his back a woman, whose costume consists of a yellow skirt and rose-colored bodice. To the right a man stands on the bank, pointing across the stream, and by his side is a woman in white cap, with blue dress looped up over a rose-colored petticoat.

Height, 8 feet 5 inches; width, 5 feet 5 inches.

1318 — *Peasants at their Dinner* — Flemish Tapestry. Seventeenth Century.

Under a chestnut tree, which occupies the left of the composition, a party of peasants sit at dinner, around a small table. A man on the right of the group, wearing crimson breeches, turns toward the front, with a glass raised in his hand. A river extends across the middle distance, on the opposite bank of which is a castle, with the view of a small town beyond and of more distant mountains. The costumes involve a combination of rose, blue, amber, and white, while the landscape is rendered in pale green and blue, drab and cream, the dark blue leaves of the chestnut being sprinkled with warm yellow lights.

Height, 9 feet; width, 7 feet 10 inches.

1319 — *Landscape and Country Inn* — Flemish Tapestry. Seventeenth Century.

The foreground is sprinkled with flowering plants, and on each side of it rises a large tree with handsome wealth of foliage. Between them winds a brook, crossed by an arched bridge, beyond which some sheep are feeding; while slightly farther back is a wayside inn, where guests, waited upon by a woman, are feasting under a penthouse roof. In the distance, upon the right, a château stands among trees. The whole is enclosed in a rich border of fruit and flowers, with *amorini* in the top corners, and pelicans in those below. The coloring is fresh and spirited, passing from deep shades of blue, through lighter ones and russet tones, to tints of warm cream, forming a notably harmonious combination, with an excellent suggestion of atmosphere.

Height, 10 feet 5 inches; length, 12 feet 4 inches.

1320 — *Verdure Panel* — Flemish Tapestry. Seventeenth Century. 130.

The landscape slopes up from the front, with an abundance of trees, among which, on the left, is a temple-like pavilion. Farther back, to the right, stands a large mansion, built around a square courtyard, in front of which is an entrance tower, crowned with a dome, and connected with the wings of the house on each side by a curtain corridor. The color scheme is an effective arrangement, graded from deep indigo in the shaded parts to warm buffs in the sunlight.

Height, 10 feet 7 inches; length, 13 feet 5 inches.

1321 — *Hunter Stayed by a Nymph* — Flemish Tapestry. Louis XV. Period. 750.

Large trees rise on each side of the foreground, through the centre of which flows a stony brook. To the right of it a nymph in pale amber and creamy robes stays the advance of a young hunter, whose crimson cloak makes a brilliant contrast to the faint yellow and green of the hilly landscape beyond. She leans forward, with one hand on the youth's javelin, and the other resting upon the neck of his hound. The distant perspective is cunningly suggested, and the volume of foliage in the foreground is boldly broken up into masses of deep indigo, russet green, and golden yellow.

Height, 9 feet 2 inches; length, 10 feet 8 inches.

1322 — *Hunter and Stricken Nymph* — Flemish Tapestry. Louis XV. Period. 750.

Having a large-leafed plant on the right, and framed in by trees with heavy masses of foliage, the landscape undulates in good perspective, a château showing among trees in the middle distance. On the right of the composition, beside a tree trunk, lies a woman in white robe, whose breast has been pierced with an arrow fired by a hunter. The latter, with a crimson drapery floating from his shoulder, is bending forward, with bow extended, and accompanied by a dog. The landscape is rendered with very pleasing freedom and breadth of effect, the foliage being especially effective in its handsome union of indigo and warm gray, while the ground is treated in tones of cream and pale amber.

Height, 9 feet 4 inches; length, 10 feet 10 inches.

1323 — *Ceres* — French Tapestry Panel. Louis XV. Period. 35-00.

In a beautiful landscape, sloping up toward the left, the harvesters are at work amid the yellow wheat, and in the foreground stands a woman with a sheaf upon her head, while another woman and a man kneel upon the ground. Their eyes and hands are raised in supplication to the goddess, who, in the centre of the composition, is descending through the air, a glistening white robe floating round her form, and a light cloud hovering over her hands, that are held in act of dropping plenty upon the earth. The lovely figure is shown against the dark olive foliage and tree stems of a grove, which surrounds a statue of herself. In the left of the foreground is a golden-brown chariot, on the floor of which a figure in white tunic embroidered with gold, and wrapped about with a scarf, sets one foot. Its back is toward the spectator, and the gesture of the arms invites the goddess to enter the chariot.

Height, 10 feet; length, 11 feet 8 inches.

1324 — *Peasants and Hunter* — French Tapestry. Louis XV. Period. 110-

Beside their sheep, on the left of the picture, sit a shepherd in blue costume and a shepherdess in white dress and red bodice. On the right, with his back to them, sits a hunter in scarlet coat, with a gun in his hand and a dog at his feet. Trees with foliage of tender russet tints frame the group, and almost unite over a landscape where a stream winds between irregular banks, on which are ruins.

Height, 8 feet 3 inches; width, 5 feet 6 inches.

A Series of Renaissance Tapestries

Representing Subjects from the Old Testament

This superb series, designed in the Raphaelesque manner, as it has been conjectured, by Giulio Romano, was formerly in the possession of Prince Piombino, in Rome.

All the panels are characterized by a fine freedom and boldness of design in the principal figures, and by extreme richness of elaborate detail in the accessory parts of the composition. Throughout, the intricate color scheme is singularly choice and delicate, with a predominance of rose, amber, cream, and pale blue. The borders are noticeably handsome, being composed of passages of Renaissance ornament of flowers and figures, interspersed with exquisite little landscapes set in scroll frames. In each of the top corners is the figure of a woman extending her right hand, while below is a subject medallion of Susannah and the Elders in a garden laid out in Italian fashion, sometimes with a pergola in the distance. For, while the general character of the borders is maintained throughout the series, interesting diversities of detail are introduced. The *ensemble* is full of dignity, and overlaid with a charming bloom of subdued splendor.

4600 -

1325 — *Visit of the Queen of Sheba to King Solomon.* 7

The queen kneels in the centre of the garden, with her hands crossed upon her breast, her train being held up by two kneeling waiting-maids, while three others stand behind them, one bearing a present. Solomon bends forward to raise the queen, at the same time offering her his sceptre. On the left and right of the middle distance are two compositions, representing, respectively, Solomon seated upon his throne, receiving his visitor, and the queen in her royal progress, attended by a retinue of courtiers and camels. In the centre of the background is an open hall, in which a feast is proceeding, while on each side is a stretch of landscape, with a cavalcade, and group of figures welcoming its arrival.

Height, 9 feet 2 inches; length, 10 feet 6 inches.

4500 -

1326 — "*Saul slew his thousands, and David his ten thousands.*" 7

The subject represents a triumphal procession of mounted warriors and footmen, at the head of which rides Saul, while David walks beside his charger, carrying the giant's head. In the background appear a hedge of spears and groups of soldiers in the woody landscape. On the right of the foreground, preceding the cavalcade, walks a maiden playing upon a harp.

Height, 9 feet 2 inches; length, 10 feet 4 inches.

2900 -

1327 — *A Smaller Panel, continuing the subject of the previous composition.*

Two more maidens occupy the foreground, playing upon a viol or violin, while a child dances in front of them, shaking rings that are hung with bells. Behind these figures, on the right, is a serried group of men with lighted tapers, and on the opposite side crowds of horsemen and citizens, standing in welcome before the open gate of the city.

Height, 9 feet 2 inches; width, 6 feet 11 inches.

1328 — *Old Testament Subject* — Narrow Upright Panel.

Soldiers carrying a relic covered with a napkin.

Height, 9 feet; width, 3 feet 8 inches.

1329 — *David before Saul.*

The king is seated under a pavilion, on the right of the composition, attended by archers, and before him stands David the shepherd boy, crook in hand, offering his services to slay the giant. In the middle distance, to the left, and across the background, appear troops of foot soldiers and horsemen. The foreground is sprinkled with flowers, and small trees dot the hillocks in the rear.

Height, 9 feet; width, 8 feet.

1330 — *David Playing before Saul.*

From his throne, raised on a high dais and backed by drapery, Saul is in the act of flinging a spear at David, who stands quietly playing upon his harp. An old man intervenes with upraised hands. A soldier stands beside the youth, and three maidens are grouped in the middle distance. In the background, separated by trees, are two small subject groups representing the prowess of David. He is putting the Philistines to the rout in one, and in the other returning to the king with Goliath's sword in his hand.

Height, 9 feet; width, 8 feet 3 inches.

1331 — *Rare Cloth-of-gold Tapestry. Holy Family* — French, Sixteenth Century.

The Virgin is seated on a pavement of many colors, beneath a baldachino that is supported by four graceful columns wreathed with incrusted ornament. Suspended from the top, in front, is a lambrequin, decorated with cornucopias and fruit, while the back of the canopy terminates in an arch, through which appears a sloping hill, dotted with trees and houses. The landscape is rendered in soft tones of blue, gray, and cream, the details being represented with surpassing delicacy. The Virgin is robed in deep blue, with a drapery of crimson falling from her waist. The Infant upon her lap leans forward to squeeze a bunch of grapes into a chalice held by a woman who kneels upon the left. The pendant figure on the right is that of a woman in blue raiment, who is drawing a sword from its scabbard. Behind the group stand five angels in garments of rose and pale plum color, and in the sky appear the figure of the Almighty, and the Third Person of the Trinity in the form of a dove. The panel is enclosed at the sides and base in a narrow bead border. A beautiful feeling of reverential tenderness pervades the skilfully drawn figures, and the color scheme is delicately resplendent. The specimen is unique and of surpassing interest.

Height, 8 feet 2 inches; width, 7 feet.

1332 — *Grand Gobelins Tapestry* — Louis XV. Period.

The episode depicted in this grand composition is taken from Tasso's "La Gerusalemme Liberata," canto iii., stanza xxi. The beleaguered city appears in the background. Citizens and soldiers line the roofs and balconies of the houses, and are massed upon the top of a round donjon, while in the open space before the walls, upon the right, is a confused mass of spearmen, archers, and horsemen engaged in fight. In the foreground Clorinda the Amazon leader, accompanied by Argantes, gallops full tilt at Tancredi. She is caparisoned in armor over a blue skirt embellished with gold brocade, and a drapery of delicate rose floats from her shoulders. The fastenings of her helmet have given way, and her golden hair,

streaming in the wind, proclaims her to the astonished gaze of Tancredi a beautiful girl. The knights wear crested helmets of Roman style, and tunics and mantles, the color of the one on the right being blue, while that of his antagonist is red.

The scene is rendered with magnificent animation, the movement of horses and riders being full of truth and spirit, and the color scheme at once splendid and refined. The composition is enclosed in a border of corresponding grandeur. On each side is a console supporting the torso, in one case, of a nude man; in the other, of a draped woman; each bearing upon the head a globe surmounted by two crowned eagles. Along the lower edge is a series of cornucopias, separated by shells, in the middle one of which is a human face. The top border consists of festoons of flowers, with a cartouche in the centre, carrying the following inscription:

"E le chiome dorate al
Vento sparse
Giovane donna in mezzo di
Campo apparse."

The panel is a museum piece of extraordinary interest.

From the Gobelins' Manufactory, dated 1735, and signed by Nouzon. Purchased from the collection of the Duke of Hamilton.

Height, 11 feet 8 inches; length, 20 feet 6 inches.

Set of Four Indo-Portuguese Embroidered Tapestries, Sixteenth Century

Illustrating Events Connected with the Siege of Troy

1200 -

1333 — *The Sacrifice of Iphigenia.* E. J.

On the left of the composition is a large chest, or sarcophagus, before which kneels Iphigenia, while a man bends over her with uplifted sword. Soldiers are massed on the right and left, and in the background appear the Grecian ships, waiting for a breeze.

Height, 12 feet; length, 16 feet 8 inches.

95-0-

1334 — *Achilles before the Arms of Patroclus.*

A soldier, in advance of a group of warriors, on the left of the composition, indicates with his hand the heap of armor and trappings which lie in the centre. To the right of it, attended by two followers, stands Achilles, with his hands raised in a gesture of horror. A row of tents stretches across the background.

Height, 12 feet; length, 16 feet 8 inches.

900

1335 — *The Carrying off of Helen.*

On the right of the composition a ship filled with warriors has come close up to the shore, where another party surrounds the central figure of Helen. Her gaze and hands are extended toward heaven, as a man with his arm around her waist is lifting her to the boat, directed in his efforts by a man in the foreground. Behind the group rise the houses of the city, from the roofs of which archers are firing.

Height, 12 feet; length, 16 feet.

1336 — *A Sacrifice.*

In attitudes of entreaty warriors are kneeling or standing around a circular altar, which occupies the centre of the composition. A ram's head appears amid the flames, the smoke of which curls up to the sky. Across the back of the scene extends the sea, ships riding at anchor on the right.

Height, 12 feet; length, 16 feet 8 inches.

The flesh parts throughout all the series would appear to have been painted by Portuguese artists, while the Oriental character of the weapons, costumes, and decoration suggests that the embroideries were executed in the East. The color scheme carried through the four panels is singularly choice, involving a groundwork of deep azure blue, with hues of old rose, pale blue, and dull amber predominating in the accessories. The same combination is introduced into the handsome borders, where, enclosed within a series of narrow borders, flows a scroll of acanthus with floral centres, interrupted at intervals by gryphons, or birds of paradise. At each corner is a coat of arms, red and white horizontal bars upon a shield, surmounted by a lion rampant; while in the centre of each side is a medallion containing a human figure with the extremities of a serpent, holding a snake by the neck.

1337 — *Flemish Tapestry. Noonday Meal* — Seventeenth Century.

Subject after Teniers. In the foreground are three peasants costumed in red, blue, brown, and yellow. To the right and left are trees in luxuriant foliage, and in the middle distance is a river, beyond which is a village, and in the background a range of snow-clad mountains.

Height, 8 feet 9 inches; width, 8 feet.

1338 — *Flemish Tapestry Verdure Panel* — Seventeenth Century.

A composition of verdure in greens and blue. In the middle foreground is a wolf carrying off a lamb, framed in a border of flowers and fruit, with corner ornaments of cranes, all in harmonious colors.

Length, 9 feet 4 inches; width, 4 feet 6 inches.

Antique and Modern Furniture

The Alma-Tadema Piano, Lion and Tiger Skin Rugs, Bronzes, Curtains, and Miscellaneous Objects

110 1339 — *Antique Work-box.*

Adams. Mahogany inlaid with various woods. Painted ornamentation of female in chariot, cupids, and other designs.

80 1340 — *Antique Chippendale Table.*

Satinwood. Oval shaped, with slender legs, and shelf at base. Inlaid with various woods, and has painted decoration.

75 1341 — *Antique Oval Table.*

Mahogany. Similar in design to the preceding.

190 1342 — *Chippendale Escritoire.*

Satinwood. Adams painted decoration of flowers and figures *en camaieux*, having an arched recess with mirror, two enclosures, and several small drawers.

150 1343 — *Chippendale Escritoire.*

Satinwood. To match the preceding.

1344 — *Chippendale Centre Table.*

150 Mahogany. Round shaped, on slender, fluted legs. Inlaid with various woods, and ornamented with painted ribbon and floral festoons in Adams style.

1345 — *Adams Gem Cabinet.* 80.

Satinwood. Painted decoration of flowers. Plush lined.

1346 — *Guéridon and Card Tray.*

Bronze, with Chinese porcelain, a *famille-rose* basin and baluster-shape vase, and an octagonal bottle of *famille verte.* 180.

1347 — *Antique Ivory Cabinet.* 1400.

Engraved in niello, with figures and grotesques. Decorated within with plaques in silver gilt, with figures in relief of Ceres, Bacchus, and Venus, elaborately framed in carved steel; with modern table in ebony and carved boxwood, in classic style.

1348 — *Oriental Taboret.* 25.

Octagonal. Rosewood. Inlaid with mother-of-pearl.

1349 — *Oriental Taboret.* 37.50

Octagonal. Completely covered with mother-of-pearl.

1350 — *Two High-backed Chairs.* 100.

Italian. Inlaid with metal, ivory, and tinted woods.

1351 — *Two Large Antique Armchairs.* 270.

Oak. Elaborately carved.

1352 — *Antique Étagère.*

French. Sixteenth century. Artistically carved relief figures, foliated scrolls, and other designs, with slight gilding. 300.

Height, 8 feet; width, 4 feet.

1353 — *Old Moorish Cabinet.*

Walnut. Elaborately inlaid with mother-of-pearl and tortoise shell. 375.

Height, 3 feet; length, 3 feet 6 inches.

1354 — *Old Italian Cassone.*

Carved and gilt wood, in sarcophagus form, with a frieze of cupids with a shield armorial in high relief; winged figures at the corners, and a base of masks and festoons. 800

Height, 2 feet 1 inch; length, 5 feet 8 inches.

1355 — *Old Italian Cassone.*

Decorated in gesso and stamped, gilt, and painted leather. Paintings of centaurs, a shield armorial, and the lion of St. Mark's.

Height, 3 feet 7 inches; length, 6 feet 8 inches.

1356 — *Elaborately Painted Old Italian Cassone, or Wedding Chest.*

Carved and gilt wood, with a picture in colors and gilding, of a tournament outside a walled city; a harbor and ships in the distance.

Height, 3 feet 8 inches; length, 8 feet.

1357 — *Elaborately Carved Old English Hall Table.*

On a heavy carved base, supporting an arcade with twisted columns, except those at the corners, which are in shape of urns surmounted by masks of giants. The top has a broad border, with carving of fleurons and animals in circles.

Height, 3 feet 6 inches; length, 7 feet; width, 3 feet 6 inches.

1358 — *Two Large Old English Hall Armchairs.*

With backs carved in high relief, top ornaments of cherubs and coat of arms, the arms terminating in animal heads. Seats upholstered in velvet and cloth-of-gold brocade.

1359 — *Two Old English High-backed Hall Chairs.*

Elaborately carved. Seats upholstered in velvet and cloth-of-gold brocade.

1360 — *Four Old English High-backed Chairs.*

Carved in high relief.

1361 — *Carved Oak Hall Seat.*

In form of three antique choir stalls, time of Louis XV.

Height, 4 feet; length, 7 feet 7 inches.

1362 — *Old Venetian Stamped Leather* — Fifteenth Century.

From Pieve di Cadore. The design is floral scrolls in red, silver, and blue on a gold ground.

1363 — *Grand Piano.*

DESIGNED BY SIR ALMA-TADEMA, R.A., WITH PAINTED PANEL BY SIR EDWARD J. POYNTER, P.R.A.

In many respects this piano presents one of the most extraordinary examples of artistic craftsmanship that have been produced in modern times. It recalls the splendid invention, the graceful, luxurious imaginativeness that distinguished the work of the Græco-Roman artists who ministered to the fastidious taste of the most cultivated citizens of Pompeii. Sir Alma-Tadema, everywhere acknowledged among moderns as the artist *par excellence* who can re-incarnate the genius as well as the externals of the later classic period, given *carte blanche*, has accomplished in this object a result that is as remarkable for the exquisite refinement of its *ensemble* as for the elaborate inventiveness of its detail.

The framework of the piano is of ebony, with inlays of red cedar, the latter serving as a field for decoration in ivory, mother-of-pearl, and shells. The cover is embellished with the names of the nine Muses, each enclosed within a wreath, while that of Apollo is given distinction by additional elaboration of the wreath and ribbons. The body of the piano is decorated at the back and at the ends on each side of the keyboard with scrolls. These are a free adaptation of the acanthus motive, executed in boxwood and ivory, in bold relief, and with exquisite variety of raised and channelled surface, terminating in a tendril of ivory. In the centre of each side is a small design of a myrtle wreath, wrought in ivory, with berries of coral and shell, enclosing a tripod altar, above which is a spray of laurel, executed in pieces of semi-precious stones. It is a little gem of craftsmanship in the exquisite art of *pietra dura*.

The front legs, viewed in profile, are broad and massive, exhibiting a winged lion beautifully carved, with bold scrolls of ivory filling in the spaces. The rear support is a pedestal with stylobate and base, and a square die, upon which is an incrusted decoration of a myrtle branch, carved in ivory, with berries of red coral.

Above the keyboard is a rectangular panel, painted by Sir Edward Poynter, "The Wandering Minstrels." It represents a scene upon the margin of the sea, with a group of six girls dancing in a ring in the centre. To the right and left are vine-covered pergolas, in one of which are three musicians, and in the other a lady and gentleman seated on a bench, with another figure standing behind, resting his head upon his hand. The figures are drawn with the delicacy of feeling and grace of gesture that distinguish the painter's work, and the coloring is brilliant, and at the same time pure and transparent. In two small panels, one at each end of the lid, is a trophy of musical instruments, executed by the famous artist.

The case of the piano was made by Johnson & Norman, London, the instrument being the work of Steinway & Sons.

Sir Edward J. Poynter, President of the Royal Academy, in a letter to Mr. Marquand, thus alludes to the instrument:

> "I have no hesitation in saying that it is the most beautiful piece of work, both for the design and the workmanship, that I ever saw. In fact, I do not believe that anything has ever been done equal to it."

1364—*A Suite of Furniture.*

DESIGNED BY SIR ALMA-TADEMA, R.A.

This superb suite, designed, in accompaniment with the grand piano, to furnish the music-room, is of the Græco-Roman style, as manifested in the chasteness of design and luxuriance of decoration of the best Pompeiian manner. It is one that the artist has made uniquely his own, contriving to recover not only the form, but the spirit, of the antique beauty. In every case the form is of marked simplicity, and of a reasonableness that fits the purpose of the object; and the decoration is distinguished by luxuriance of invention rather than of amount, and by an invention that embraces the most subtle delicacy as well as a virile boldness in the salient parts of the structural design. Thus the main contours are firmly emphasized by broad inlays of ivory, while projecting portions, most liable to injury, are carved from the solid ebony in massive richness. Not less remarkable than the logic and beauty of the design is the skill with which the work has been executed. The artist has been able to infuse the craftsmen with the spirit of his purpose, and the result is that quality, very rare in modern craftsmanship, of vital, personal feeling. It would be hard to praise too highly this consummate union

of handiwork and imagination. The objects are upholstered in silk of an ashen olive hue, embroidered with panels, either of floral scrolls or of the Greek wave design, contained within narrow borders of repeated circles.

A — *Two Armchairs.*

Their framework is of ebony, the front legs being carved in a bold design, commencing with the head and neck of a swan, and terminating in lion's claws. In the place of back legs is a broad support, inlaid with a panel of red cedar, on which is a relief ornament of the honeysuckle design. The back is of similar wood, bearing an incrusted decoration of scrollwork, corresponding in character to that of the piano, but exceeding it in the elaboration of the inlays of mother-of-pearl and shells.

B — *Two Long Settees.*

They are oblong in plan, with straight backs, the elaborateness of decoration being reserved for the ends. These continue for a short distance the horizontal line of the back, and then descend in a bold curve till they reach the level of the seat, where another horizontal line connects with the massive modelling of the front legs. The profile of the back is vertical, terminating in claw legs. The contour of ebony is accentuated by broad insets of raised ivory, and the panels of cedar are decorated with delicate inlays of Greek fret and other designs.

C — *Occasional Chairs.*

The slender legs are constructed, like the frame, of ebony, interrupted at three points by rings of solid ivory, while a thread pattern of the same material is inserted on the small rectangular facings near the top. The backs are of red cedar with rectangular bands of inlay, enclosing an ivory laurel wreath, within which is the monogram, "H. G. M."

D — *Two Smaller Settees.*

These have curved backs, terminating at the ends in slender columns. Below the latter the design projects in curves to the level of the seat, the ebony frame enclosing a ground of cedar, on which is an incrusted scroll, surmounting a band of fret. The front legs are of ebony, carved with a swan's head and neck, and terminating in a claw.

E — *Two Ottomans.*

These are almost square in plan. Their slender legs of ebony, ringed and fluted with ivory, support four oblong panels of cedar, on two of which is an elaborate design of birds and scrolls, executed in ebony, ivory, and chestnut.

F — *Two Circular Top Tables.*

The circular top, consisting of a single slab of onyx, rests on a tripod of black ebony, the three legs being united by two series of horizontal ties. The upper ones are narrow, and inlaid with an ivory thread design of repeated arches, while the lower are more substantial, and decorated with an interlace.

1365 — *Two Piano Stools.*

The cushions, almost square, rest upon a slab of ivory, which, by disks of the same material, is separated at each corner from the wooden frame. The latter is panelled with cedar, decorated with scrolls of ivory, ebony, and shells, and having on two sides a round ivory handle enclosing a little medallion of carved cedar. The four legs are of baluster form, in ebony, with delicate inlays of mother-of-pearl and ivory, and the latter material, boldly carved, has been used for the feet.

1366 — *Elaborate Music Cabinet.*

Designed to match the Alma-Tadema suite of furniture. Has curtains of green silk rep, embellished with embroidered classic designs.

Height, 6 feet 6 inches; length, 7 feet 9 inches.

1367 — *Corner Cabinet.*

Of classic design in ebony and inlaid woods, with ornamentation in carved ivory. To match the Alma-Tadema suite of furniture above described.

Height, 6 feet 10 inches; width, 2 feet 3 inches.

1368 — *Corner Cabinet.*

Of classic design. Similar to the preceding.

Height, 6 feet 6 inches; width, 2 feet.

1369 — *Pair Door Curtains.*

Designed by Sir Alma-Tadema. The material is sage-green silk rep, with embellishment of classic patterns in needlework.

Each strip: Length, 7 feet 7 inches; width, 3 feet 11 inches.

1370 — *Pair Door Curtains.*

Designed by Sir Alma-Tadema. To match the preceding.

1371 — *Pair Door Curtains.*

Designed by Sir Alma-Tadema. To match the preceding.

Each strip: Length, 9 feet 6 inches; width, 3 feet 6 inches.

1372 — *Window Curtains.*

For two windows. Designed by Sir Alma-Tadema, and to match the preceding.

Each strip: Length, 9 feet 6 inches; width, 3 feet 6 inches.

1373 — *Lace Window Curtains.*

For two windows. Designed by Sir Alma-Tadema. Masks and palmettes and other classic patterns in appliqué and openwork.

Each strip: Length, 9 feet 5 inches; width, 2 feet 7 inches.

1374 — *Pair Tall Standing Lamps.*

Antique design, in bronze, with opalescent glass shade. Arranged for gas.

Height, 77 inches.

1375 — *Elaborate Ornamental Bronze Fender.*

Especially designed by Sir Alma-Tadema, and modelled by E. Onslow Ford, A.R.A. Masks of Comedy and Tragedy at the corners, supported by genii with lyre and cymbals. Richly foliated scrolls, with flowers and tendrils in wrought metal, terminating behind a large shell in the centre.

Length, 58 inches.

1376 — *Pair Bronze Andirons.*

By E. Onslow Ford, A.R.A. Terminal figures in archaistic Greek style, reproduced from antiques in the British Museum, known as the "Merry and Sad Flutes."

Height, 30 inches.

1377 — *African Lion Skin.*

Mounted as a rug.

Length, 10 feet 4 inches.

1378 — *Royal Bengal Tiger Skin*

Mounted as a rug.

Length, 11 feet 7 inches.

1379 — *Royal Bengal Tiger Skin.*

Mounted as a rug.

Length, 9 feet 7 inches.

1380 — *Portière.*

Japanese silk brocade. Brown ground, with geometrical and floral patterns in low tones of gray, old gold, and sage green. Trimmed with fringe and lined with silk.

Height, 8 feet; width, 3 feet 10 inches.

1381 — *Portière.*

Japanese silk brocade. Old golden brown, with medallions and crest designs in dark blue and old gold. Trimmed with heavy fringe.

Height, 8 feet; width, 3 feet 10 inches.

1382 — *Sofa and Pillows.*

Upholstered in Turkish needlework, with heavy silk fringe.

1383 — *Low Cushioned Chair.*

Upholstered in Turkish needlework.

1384 — *Oblong Satinwood Table.*

Oriental design. Inlaid with brass, mother-of-pearl, and various woods.

1385 — *Satinwood Reception Chair.*

Oriental design. To match the preceding.

1386 — *Adams Drop-leaf Table.*

Mahogany. Painted decoration of fruits in large oval panel on the top, with borders of floral and ribbon festoons.

1387 — *Mantle Clock* — Louis XVI.

Gray marble base. Mountings and ornaments in chiselled ormolu. Wreath of oak leaves and mask surround the dial, which is decorated with floral festoons.

1388 — *Boudoir Clock.*

Dresden porcelain case, with group of Arts and Science. Movement by Worms, of Paris.

1389 — *Pair Dresden Candelabra.*

Figure supports and raised flowers.

1390 — *Pair Old Höchst Vases.*

Cylindrical shaped, with conical base. Decorated with medallion portrait of Louis Philippe and Consort, and festoons modelled in relief.

1391 — *Pair Urn-shaped Andirons.*

In antique brass.

1392 — *Bronze Fender.*

Figures of two children, wrought in relief.

1393 — *Pair Royal Brass Andirons* — Charles I. Period.

Urn shape, with masks at base and female figures at sides. Wrought in openwork and chiselled.

Height, 30 inches.

1394 — *Antique Fire Set.*

In wrought brass.

1395 — *Pair Fire Dogs.*

In chiselled brass. Said to have belonged to Queen Elizabeth. Have the initials "E. R." and crown on the base.

Height, 36 inches.

1396 — *Pair Elaborate Bronze Andirons.*

Representing fawns seated, and bearing on their heads vases with serpent handles, from which arise flames. The elaborately wrought bases are decorated with lions' heads, scrolls, and foliage.

Height, 37½ inches.

1397 — *Grand Wrought-steel Fire Set.*

Consisting of fire dogs, brazier, cranes, chains, fender, elaborate wood basket, and set of fire tools.

Length of fender, 59 inches.

1398 — *Wrought-steel Fire Set.*

Consisting of fire dogs and fender, ornamented with open spirals, foliage, and rosettes, and set of fire tools.

Length of fender, 68 inches.

1399 — *Gem Cabinet.*

In carved oak. Plush lined. Open shelf at bottom.

1400 — *Carved Oak Cabinet.*

Low oblong shaped. Glass doors, sides, and top. Lined with plush.

Height, 3 feet; length, 4 feet; depth, 2 feet.

1401 — *Carved Oak Cabinet.*

To match the preceding.

1402 — *Corner Cabinet.*

Carved oak. With bent glass door.

Height, 4 feet; width, 2 feet 6 inches.

1403 — *Corner Cabinet.*

To match the preceding.

1404 — *Standing Cabinet for Lacquers.*

Mahogany. Carved in Japanese style.

Height, 3 feet 6 inches; length, 4 feet; width, 1 foot 9 inches.

1405 — *Elaborate Standing Screen.*

In carved quartered oak.

Engravings

In Mezzotinto, Stipple and Line, and Etchings

NOTE

In the field of Engraving and Etching Mr. Marquand's preference—so far as it can be read in the specimens selected by him—was for prints possessing marked pictorial and æsthetic beauty rather than technical excellence only. Naturally the magnificent mezzotints by the great English engravers—Dean, Dickinson, Green, MacArdell, James and Thomas Watson, and others—after paintings by Sir Joshua Reynolds, attracted his attention and, characteristically, the examples he acquired were of great beauty and of unusually fine quality.

His interest in the movement which, originating with Mason, Walker, and Pinwell, might have been, but for the untimely death of these artists, of hardly less influence on art in England than was the pre-Raphaelite movement of a generation earlier, is sufficiently attested by the inclusion in his collection of several of the masterly etched transcriptions by Macbeth, of important works by Walker and Mason. . . . Nor were the "Old Masters" forgotten; as the etchings after masterpieces by Velasquez, Rembrandt, and Van Dyck prove; while among painter-etchers Rembrandt, Whistler, Tissot, and Zorn were represented by a few fine examples.

LIST OF ENGRAVERS AND ETCHERS

MEZZOTINTO ENGRAVERS

	NUMBER.
APPLETON, THOMAS G.	1407, 1408
COUSINS, SAMUEL	1409, 1410
DEAN, JOHN	1411
DICKINSON, WILLIAM	1412–1417
DIXON, JOHN	1418
GREEN, VALENTINE	1419–1420
HODGES, CHARLES HOWARD	1421
MacARDELL, JAMES	1422–1425
REYNOLDS, SAMUEL WILLIAM	1426
SHORT, FRANK	1427
SMITH, JOHN RAPHAEL	1428–1430
TURNER, CHARLES	1431
WARD, JAMES	1432
WATSON, JAMES	1433–1437
WATSON, THOMAS	1438

ENGRAVERS IN STIPPLE

BARTOLOZZI, FRANCESCO	1439, 1440
BURKE, THOMAS	1442
EARLOM, RICHARD	1441
TOMKINS, PELTRO WILLIAM	1443
WATSON, CAROLINE	1444

LINE ENGRAVERS

ANNEDOUCHE, ALFRED	1445
BURGER, JOHANNES	1446
FOLO, PIETRO	1447
LEVY, GUSTAVE	1448

ETCHERS

ARAUJO, JOAQUIN	1449
HADEN, SIR F. SEYMOUR	1450, 1451
HERKOMER, HUBERT	1451A
HOLE, WILLIAM	1451B
JASINSKI, FÉLIX	1452–1455
KRATKE, LOUIS	1456
LAGUILLERMIE, FRÉDÉRIC-AUGUSTE	1457
LEFORT, HENRI	1458, 1459
LHUILLIER, VICTOR-GUSTAVE	1460
MACBETH, ROBERT W.	1461–1471
RAEBURN, H. MACBETH	1472
RAJON, PAUL	1473–1478
REMBRANDT, VAN RYN	1479–1489
ROSENTHAL, ALBERT	1490, 1491
SHORT, FRANK	1492
SLOCOMBE, C. P.	1493, 1493A
SMILLIE, JAMES D.	1494
TISSOT, JAMES J.	1495, 1496
WALTNER, CHARLES	1497–1499
WHISTLER, JAMES A. McN.	1500, 1501
ZORN, ANDERS L.	1502

SECOND EVENING'S SALE

Wednesday, January 28th, 1903

BEGINNING PROMPTLY AT 8 O'CLOCK

Mezzotinto Engravings

APPLETON, THOMAS G.

1407 — *Elizabeth, Countess of Mexborough.* 40 00

After the painting by John Hoppner. Signed artist's proof. Gold frame.

Daughter of John Stephenson, Esq., of East Burnham, Co. Bucks; married, 1782, John, 2nd Earl of Mexborough; died, June 7, 1821, in Piccadilly, after a few hours' illness.

1408 — *Countess of Mansfield.*

After the painting by George Romney. Signed artist's proof. Gold frame.

COUSINS, SAMUEL

Born in Exeter in 1801; died in London, May 7, 1887. Pupil of S. W. Reynolds.

1409 — *Penelope Boothby.* 50 00

After the painting by Sir Joshua Reynolds. Proof, with the title in scratched letters, on India paper. Scratched on plate in lower right-hand corner, "First 100." Bird's-eye maple and gold frame.

"On the beautiful monument by Banks, in Ashbourne Church, at sight of which Queen Charlotte burst into tears, is inscribed:

"'To Penelope, only child of Sir Brooke and Dame Susannah Boothby; born, April 11, 1785; died, March 13, 1791. She was in form and intellect most exquisite. The unfortunate parents ventured their all on this frail bark, and the wreck was total."—*Chaloner Smith*, page 957.

1410 — *Moretta: A Venetian Girl.*

After the painting by Sir Frederick Leighton, P.R.A. Proof signed by painter and engraver. Black and gold frame. The number of signed artist's proofs was limited to 375.

DEAN, JOHN

Born about 1750. Is said to have been a pupil of Valentine Green, and to have died in London in 1798.

"The character of his work is delicacy of execution, carried to such an extent that, to a superficial observer, his prints seem faint. They are, however, most clear and artistic."—*Chaloner Smith*, page 159.

1411 — *Mary, Lady Cadogan.*

After the painting by Sir Joshua Reynolds. C. S. No. 3, page 160.
Second state, with the inscription.
Margins are: at top, 1½; at bottom, 1¾; at sides, 1⅜ inches. Very fine impression, in perfect condition. Gold frame.

Eldest daughter of Charles Churchill, Esq., by Mary, daughter of Sir Robert Walpole; married, August 10, 1777, Charles Sloane, 3rd Baron Cadogan, which marriage was dissolved by Act of Parliament, April, 1797.

DICKINSON, WILLIAM

Born in London in 1746. In 1773 he commenced to publish his own works from Litchfield Street, Soho, afterwards 180 Strand, and between 1774 and 1778 from Henrietta Street, Covent Garden, many of his productions then being among the most brilliant specimens of the art—powerful, full of color, excellent in drawing, and rendering of the touches of the painters, among whom were Reynolds, Romney, and Peters. Died at Paris in the summer of 1823.

1412 — *Diana, Lady Crosbie.*

After the painting by Sir Joshua Reynolds. C. S. No. 14, page 176.
Second state, with the inscription.
Margins are: at top, bottom, and sides, ⅛ inch outside plate mark. Good impression, in excellent condition. Gold frame.

Daughter of Lord George Sackville; born, 1756; married, 1777, Viscount Crosbie, who succeeded in 1781 to Earldom of Glandore; died at Ardfert Abbey, August 29, 1814. Her daughter married Mr. Herbert, of Mucross.

1413 — *Emilia, Duchess of Leinster.*

After the painting by Sir Joshua Reynolds. C. S. No. 43, page 186.
First state, before the name of the personage and before the lower margin was perfectly cleaned.
Margins are: at top and sides, 1¾; at bottom, 4 inches. From the collection of the Duke of Buccleuch. Brilliant impression, in excellent condition. Gold frame.

Only daughter of Ussher, Lord St. George; married, 1775, William, 2nd Duke of Leinster; died, June 23, 1798.

1414 — *Richard Oliver.*

After the painting by Robert Pine. C. S. No. 55, page 190.
Second state, with the inscription.
Margins are: at top, ¾ inch; at bottom, 1⅝ inches; at sides, ⅝ inch. Good impression, in good condition. Oak frame.

Elected member of Parliament in 1770. In the following year was for a short time imprisoned in the Tower. In his contest with the Parliament, a transaction which Walpole says "began unadvisedly and ended piteously," the Court of Exchequer deciding that the imprisonment was not illegal, Mr. Oliver refused to take advantage of some blunders in the returns, and declined to be released, except on general and public grounds. He died on board the Sandwich packet, in his passage from Nevis, April 16, 1784.

1415 — *Lady Charles Spencer.*

After the painting by Sir Joshua Reynolds. C. S. No. 77, page 198.
Second state, with the inscription.
Margins are: at top, 1¾; at bottom, 2; at sides, 1½ inches. Brilliant, rich, and velvety impression, in perfect condition. Gold frame.

Maria, daughter of Lord Vere, of Hanworth; born, 1743; married, October 2, 1762, Lord Charles Spencer, 2nd son of Charles, 2nd Duke of Marlborough; died, January 13, 1812.

1416 — *Richard, Earl Temple.*

After the painting by Sir Joshua Reynolds. C. S. No. 82, page 199.
First state, before the inscription. Names of painter and engraver, and publication line in scratched letters.
Margins are: at top, bottom, and sides, ⅜ inch. Brilliant impression, in excellent condition. Oak frame.

Born, 1711; succeeded his mother, Countess Temple, 1752; K. G., privy councillor; died, September 11, 1779, and was succeeded by his nephew, whose son was created Duke of Buckingham and Chandos.

1417 — *Richard, Earl Temple.*

After the painting by Sir Joshua Reynolds. C. S. No. 82.
First state.
Margins are: at top and sides, ¾; at bottom, ¼ inch. Brilliant impression, in excellent condition. Oak frame.

DIXON, JOHN

Born in Ireland about 1740. Removed to London about 1765, and soon distinguished himself by his Portrait of Garrick, after Dance, and other works. He married a young lady of fortune, and thenceforward followed his profession as an amusement only, residing at Ranelagh, afterwards at Kensington, where he died about 1780.

"His works are powerful, well drawn, and rich in tone."—*Chaloner Smith*, page 203.

1418 — *William, Duke of Leinster.*

After the painting by Sir Joshua Reynolds. C. S. No. 22, page 212.

Very early state, undescribed by Chaloner Smith. The name of the engraver is absent. The words, "Painted by Sr. Josa Reyn" and the publication line alone are visible, and the bottom of the plate is not yet cleaned.

Margins are: at top, 1; at sides, ¾ inch; at bottom, 1¾ inches. From the collection of the Duke of Buccleuch. Very brilliant and rich impression, in perfect condition.

Born, March 13, 1749; succeeded his father as 2nd Duke of Leinster, 1773; married, 1775, Emilia Olivia, daughter of Lord St. George; died at Carton, County Kildare, October 20, 1804.

GREEN, VALENTINE

Born near Birmingham in 1739. Removed to London from Worcester in 1765. Was a member of the Incorporated Society of Artists in 1767. Was appointed associate engraver to the Royal Academy and mezzotinto engraver to His Majesty in 1775, distinctions well merited by his artistic talents and unwearied diligence. In 1789 he obtained from Charles Theodore, Elector of Bavaria (to whom, when Elector Palatine, he had been appointed engraver), the exclusive privilege of engraving the pictures of the Düsseldorf Gallery. On the foundation of the British Institution, in 1805, he accepted the office of Keeper, and retained it to his death, which took place at St. Alban's Street, London, June 29, 1813.

His portraits exhibit great mastery of his art, joined to delicate and effective manipulation. They also exhibit the leading characteristic of the painters of his day; this was to make their portraits pictures, or works of art, apart from the representation of the personage.

1419 — *Louisa, Countess of Aylesford.*

After the painting by Sir Joshua Reynolds. C. S. No. 4, page 534.

Second state, with the inscription.

Margins are: at top, 1¼; at sides and bottom, 1½ inches. Very fine impression, in perfect condition. Gold frame.

Born, 1760; eldest daughter of Thomas, 3rd Viscount Weymouth, who was created Marquess of Bath in 1789; married, November 18, 1781, Heneage, 4th Earl of Aylesford, who died in 1812. She died December 20, 1832.

1420 — *Lady Elizabeth Delmé and Children.* 12 10. 00

After the painting by Sir Joshua Reynolds. C. S. No. 35, page 548.

Second state, with the name of V. Green as publisher, and with the date of publication, July 1, 1779.

Trimmed to plate mark at top, sides, and bottom. Fine impression, with the scratched letters of the *first state* plainly visible. Small piece, 1/16 inch wide and 3/4 inch long, torn from upper right-hand corner; two pieces, measuring about 1/4 x 1/2 inch each, from lower corners to right and left; otherwise in excellent condition. Gold frame. (Blythe sale, 920 guineas.)

Born, 1747, daughter of Henry, 4th Earl of Carlisle; married, 1st, in 1769, Peter Delmé, Esq. (M.P. for Morpeth, who died August 15, 1789); 2nd, in 1794, Captain Charles Garnier, R.N. (who was drowned December 16, 1796). She died in Grosvenor Place, June, 1813. The children are believed to be John Delmé, Esq., of Cams Hall, Fareham, Hants, who died June 10, 1809, aged 36; and Miss Delmé, who died February 27, 1794.

HODGES, CHARLES HOWARD

Born about 1775. About 1794 he left England and went to Holland, where he resided until his death, practising as a portrait painter, but continuing for some years to produce mezzotinto portraits. He died at Amsterdam in 1837.

As his earlier prints were published by John Raphael Smith, it may be presumed that he was a pupil of that artist; and his fine painter-like style would lead to the same conclusion.

1421 — *Mrs. Williams Hope.* 3 5 0 00

After the painting by Sir Joshua Reynolds. C. S. No. 18, page 632.

Proof before all letters. Earlier than the *first state* described by Chaloner Smith.

Margins are: at top and bottom, 3/4 inch; at sides, 1 1/8 inches. From the collection of the Duke of Buccleuch. Magnificent impression, in perfect condition. Gold frame. (Edgcumbe sale, £79.)

Eldest daughter of John Goddard, Esq., of Woodford Hall, Essex, and niece of Henry Hope; married John, son of the Rev. Mr. Williams of Cornwall, who thereupon added Hope to his surname, ultimately obtaining the king's license to use the name "Hope" only, and who died in Harley Street, February 12, 1813.

MacARDELL, JAMES

Born in Cow-lane (afterwards altered to Greek Street), in Dublin, about 1729. He was a pupil of John Brooks, and came with him to London about 1747. He soon afterwards commenced to practise on his own account, and about 1754 established himself at the Golden Head, Covent Garden, where he published most of his prints. He died June 2, 1765.

He may be said to have carried on the art from the point to which it had been brought by Faber, by adopting boldness, decision, and freedom of handling without losing either accuracy or truth. His talents were duly appreciated by the great painters of his time, especially by Reynolds, who considered, as Northcote tells us, that his own fame would be preserved by MacArdell's engravings, when the pictures had faded away.

1422 — *George, Duke of Buckingham, and His Brother Francis.*

After the painting by Van Dyck. C. S. No. 33, page 847.
Third state.
Margins are: at top, ½; at bottom, ¼ inch; at sides, 1½ inches. Very fine, rich impression, in perfect condition. Oak frame.

105.00

Sons of George Villiers, Duke of Buckingham, who was assassinated by Felton in 1628. George fought through the Civil War, married Mary, daughter of Thomas, Lord Fairfax, rose to great favor with Charles II., and after the Restoration became prominent as wit, courtier, statesman, and rake. He died in 1687. Lord Francis Villiers was born after his father's murder. He was a youth of high promise. Was slain in a skirmish with the Parliamentary Forces in 1648.

1423 — *Robert Monckton, Governor of New York.*

After the painting by Thomas Hudson. C. S. No. 130, page 882.
Second state.
Margins trimmed to plate mark at top, bottom, and sides. Fine impression, in excellent condition. Unframed.

65.00

Second son of 1st Viscount Galway, entered the army, and, after having had a considerable amount of service, was appointed Governor of Nova Scotia in 1775, and obtained many successes against the French and their Indian allies; was second in command to Wolfe at Quebec, where he was wounded; with Rodney took Martinique; Governor of New York and Major-General, 1761; Governor and M. P. for Portsmouth. He died May 21, 1782.

1424 — *Lady Caroline Russell.*

After the painting by Sir Joshua Reynolds. C. S. No. 160, page 893.
First state. Before any inscription, and before margin was thoroughly cleaned.
Margins are: at top and bottom, 1; at sides, ½ inch. Very brilliant impression, in perfect condition. Gold frame.

125.00

Born in 1763; married, 1792, Henry Welbore, 2nd Viscount Clifden; died at Blenheim, November 23, 1813.

1425 — *Maria, Countess Waldegrave.*

After the painting by Sir Joshua Reynolds. C. S. No. 184, page 902.
Third state.
Margins are: at top and at sides, 1½; at bottom, 2¼ inches. Good impression. Has been folded once, but well flattened. Otherwise excellent condition. Gold frame.

135.00

Daughter of Mr. (afterwards Sir Edward) Walpole and Mrs. Dorothy Paxton. Born, July 3, 1739; married, 1st, in 1759, James, 2nd Earl Waldegrave, who died in 1763; 2nd, in 1766, William Henry, Duke of Gloucester, brother of George III., who was much displeased, sent them abroad, and the marriage was not published until 1772, soon after which the brothers were reconciled. She died at Brompton, August 22, 1807, and is buried at Windsor. She is a prominent personage in the Walpole Correspondence.

REYNOLDS, SAMUEL WILLIAM

Born in London in 1773. Pupil of Charles Henry Hodges. Died in London in 1835. The distinguished engraver, Samuel Cousins, was one of his pupils.

1426 — *Sir Joshua Reynolds, P.R.A.* 105.00

After a painting by himself.
"Published Jany 1, 1796 by P. BROWN, Crown Street, Soho."
Margins are: at top, 3/8; at bottom, 1/4; at sides, 5/8 inch. Rich velvety impression, in perfect condition. Gold frame.

Sir Joshua Reynolds, Knight, President of the Royal Academy, Member of the Imperial Academy at Florence, Doctor of Laws of the Universities of Oxford and Dublin, and Fellow of the Royal Society.

He was born, July 16, 1723, at Plympton, County Devon; was placed under Hudson, afterwards went to Italy, and on his return became the leading portrait painter of his day; and his works have continually increased in estimation down to the present time. He died at his house in Leicester Fields, February 23, 1792, and was buried in St. Paul's. He was the intimate friend of Burke, Goldsmith, and Johnson, and was preëminently distinguished at an epoch of excellence in art and literature.

SHORT, FRANK

"No one has done so much as Frank Short for the modern revival of mezzotint."
—FREDERIC WEDMORE, *Etchings in England*, page 95.

1427 — *The Mouth of the Thames.* 55.00

After the painting by J. M. W. Turner, in the Duke of Westminster's Collection. Signed artist's proof. Special selected proof, signed also by Goulding the printer. There were printed 250 proofs, and the plate was then destroyed. Oak frame.

SMITH, JOHN RAPHAEL

Born at Derby in 1752. About 1767 he came to London, and, it is said, first engaged himself as a shopman, but soon entered on the career of an artist. He practised painting extensively, and drew with great spirit. A very considerable number of his prints are from his own designs and pictures, yet he was most successful in his renderings of the works of Gainsborough, Reynolds, and Romney. He died at Doncaster on March 23, 1812.

"The prints published by him between the years 1775 and 1787 are, nearly without exception, among the most admirable productions ever executed in mezzotint."—*Chaloner Smith.*

1428 — *Mrs. Carnac.*

After the painting by Sir Joshua Reynolds. C. S. No. 31, page 1254.
Fourth state, with the name and address of H. Humphrey as publisher.
Margins are: at top, 1⅛; at sides, 2 inches; at bottom, 1 inch. Fine impression, in excellent condition. Gold frame. (Edgcumbe sale, £1,218.) This price is the highest yet recorded for a mezzotint portrait.

Elizabeth, only daughter of Thomas Rivett, Esq., of Derby, M. P., married John Carnac, Esq., Brigadier-General in the East India Company's service, and celebrated in the annals of India, who died at Mangalore in November, 1800, leaving his brother-in-law, who also, in 1801, assumed his name, his heir. His son, the nephew of this lady, was created a baronet in 1836.

1429 — *Lady Catherine Pelham Clinton.*

After the painting by Sir Joshua Reynolds. C. S. No. 43, page 1259.
Second state, with the inscription.
Margins are: at top, bottom, and sides, ½ inch. Very fine impression, in perfect condition. Gold frame. (Blythe sale, 940 guineas.)

Born, April 6, 1766; only daughter of Henry Pelham Clinton, styled Earl of Lincoln, and granddaughter of Henry, Duke of Newcastle; married, October 2, 1800, William, styled Lord Folkstone, who succeeded his father as 3rd Earl of Radnor in 1828. She died at Paddington in her confinement of a second daughter, May 17, 1804.

1430 — *The Honorable Mrs. Stanhope.*

After the painting by Sir Joshua Reynolds. C. S. No. 158, page 1304.
First state, with the inscription in scratched letters.
Margins are trimmed to plate mark at top and sides; ¾ inch of lower margin, and with it the publication line has been cut off. Otherwise in perfect condition. A most beautiful impression. Gold frame.

Eliza Falconer, one of the beauties of the day, married the Hon. Henry Fitzroy Stanhope, younger son of the 2nd Earl of Harrington.

TURNER, CHARLES

Born at Woodstock in 1773. Entered the Academy schools in 1795, and at first worked for Boydell in the Bartolozzi style. Later he turned his attention to mezzotinto engraving, and was especially successful as an interpreter of J. M. W. Turner, for whom he engraved twenty-three numbers of the "Liber Studiorum." In 1828 he was elected an Associate Engraver of the Royal Academy, and died in London, August 1, 1857.

1431 — *The Penn Family.* 650.00

After the painting by Sir Joshua Reynolds.
"Published by C. Turner, Dec. 25, 1819." With the title, engraved in script, below.
Margins are: at top and sides, 1 inch; at bottom, 1¾ inches. Magnificent impression, in perfect condition. Gold frame.

The children of Thomas Penn, Esq., of Stoke Park, Bucks, and Lady Juliana Penn, fourth daughter of the 1st Earl of Pomfret, and grandchildren of the famous William Penn. Counting from left to right of the print, the children are:
Louisa Hannah Penn. Born 1756, died 1766.
John Penn. Born 1760, died 1834.
Juliana Penn. Born 1753, married 1771, died 1772.
Granville Penn. Born 1761, died —— ?

WARD, JAMES

Born in Thames Street, London, October 23, 1769. At an early age became a pupil of his elder brother and of John Raphael Smith, and thus skilled in mezzotinto engraving. He afterwards chiefly devoted himself to painting, especially subjects of animals, and was appointed painter and mezzotinto engraver to the Prince of Wales in 1794, A.R.A. in 1807, and R.A. in 1811. He died November 23, 1859.

1432 — *Mrs. Billington as Saint Cecilia.* 550.00

After the painting by Sir Joshua Reynolds. C. S. No. 5, page 1441.
Third state, with the inscription.
Margins are: at top and bottom, ¼; at sides, ⅜ inch. Very fine impression, in excellent condition. Gold frame.

Daughter of Weichsel, a good musician; born in London about 1765; exhibited her musical talents at an early age; married, when only sixteen, Mr. John Billington; appeared at Covent Garden in 1786, as "Rosetta"; and thenceforward was a leading vocalist both in England and on the continent. After the death of her husband, married M. de Felissent, in 1797. Died at her estate of Artier, near Venice, August 25, 1818.

WATSON, JAMES

Born in Ireland in 1740. Moved to London early in life, and died there, May 20, 1790. His style is excellently finished and delicate, and he seems to have been in the habit, when not completely satisfied with a plate, of working an entirely new one, instead of retouching and altering, as would be done by a less scrupulous artist. His daughter was Caroline Watson, the accomplished artist in stipple and mixed engraving.

1433 — *Catherine Bunbury.*

After the painting by Sir Joshua Reynolds. C. S. No. 18, page 1495.
First state, before any inscription; before lower margin was perfectly cleaned.
Margins are: at top, bottom, and sides, 3/8 inch. From the collection of the Duke of Buccleuch. A superb impression, very rich and velvety, in perfect condition. Gold frame.

Eldest daughter of Captain Kane Horneck; immortalized by Goldsmith as "Little Comedy"; married, 1771, Henry William Bunbury; died at General Gwyn's residence, Egham Hill, July 8, 1799.

1434 — *Barbara, Countess of Coventry.*

After the painting by Sir Joshua Reynolds. C. S. No. 36, page 1502.
First state (*very early proof*), before inscription; before margin on which inscription was to have been engraved was cleaned to receive it.
Margins are: at top, bottom and sides, 1/8 inch. Magnificent impression in perfect condition. Gold frame.

Daughter of John, 10th Lord St. John; married, 1764, George William, 6th Earl of Coventry; died November 21, 1804.

1435 — *Anne, Duchess of Cumberland.*

After the painting by Sir Joshua Reynolds. C. S. No. 37, page 1502.
Second state, with the date 1773.
Margins are: at top and sides, 1/2 inch; at bottom the publication line has been trimmed off; otherwise in perfect condition. A magnificent and rich impression. Gold frame.

Eldest daughter of Simon Luttrell (who was created Baron Irnham in 1768, and Earl of Carhampton in 1785); married, 1st, Christopher Horton, of Catton, in Derbyshire; 2nd, in 1771, H. R. H. the Duke of Cumberland, younger brother of George III., who was much displeased at the alliance. She died in 1803.

1436 — *Samuel Johnson.*

After the painting by Sir Joshua Reynolds. C. S. No. 82, page 1517.
First state, before name of the personage, and before the publisher's name and address.
Margin has been trimmed close to plate mark at top and sides; at bottom 3/8 inch has been trimmed off. Slightly foxed. Very good impression. Gold frame.

Born September 18, 1709, at Lichfield. Died September 13, 1784. He has been termed, not inaptly, the "Colossus of English literature." This is a highly characteristic and remarkable portrait.

1437 — *James Paine, Architect, and James Paine, Jr.*

After the painting by Sir Joshua Reynolds. C. S. No. 111, page 1528.
Second state, with the inscription.
Margins are: at top, bottom, and sides, 1/4 inch. Fine impression, in excellent condition. Oak frame.

An architect of considerable practice; published plates of Mansion House at Doncaster, 1751, and other works. Was High Sheriff of Surrey in 1785. Died in France in his 73rd year, in 1789.

WATSON, THOMAS

Born in London in 1743; died there in 1781. His earlier prints were published by Sayer and others; about 1771 he appears to have resided at Broad Street, then to have removed to Bond Street, and, on becoming partner with Dickinson, to have taken Shropshire's place, at No. 158 in that street.

His style is bold and powerful, resembling that of Dickinson.

1438—*Maria, Lady Broughton.* 600.00

After the painting by Sir Joshua Reynolds. C. S. No. 8, page 1554.
First state, before any inscription.
Trimmed to plate mark at top and bottom, 5/8-inch margin at sides. A piece about 3/8 inch square has been torn from upper left-hand corner of the print; otherwise in excellent condition. A very fine and rich impression. Gold frame.

Daughter of John Wicker, Esq., of Horsham, Sussex; married, August 1, 1766, the Rev. Sir Thomas Broughton, Bart.; died June 7, 1785.

Stipple Engravings

BARTOLOZZI, FRANCESCO

Born in Florence, 1727. Pupil of Joseph Wagner at Venice. In 1764 he removed to London, and in 1769, upon the foundation of the Royal Academy, was nominated as one of the original members. He died in Lisbon on March 7, 1815.

1439—*Miss Offy Gwatkin as "Simplicity."* 220.00

After the painting by Sir Joshua Reynolds. Open letter proof. Printed in brown.
Margins are: at top, 2¼; at sides, 2; at bottom, 3 inches. Beautiful impression, in perfect condition. Gold frame.

Grandniece of Sir Joshua Reynolds. Daughter of Robert Lovell Gwatkin, Esq., of Plymouth, and Theophila Palmer, the favorite niece of Sir Joshua Reynolds.

This is usually considered to be one of the most charming of Sir Joshua's pictures of children.

1440—*Louisa Hammond.* 115.00

After Angelica Kauffman. Printed in red.
Margins trimmed to within ¼ inch of the oval engraved surface. Beautiful impression, in excellent condition. Gold frame.
Louisa Hammond is a character in "Emma Corbett, or the Miseries of Civil War," by S. J. Pratt.

EARLOM, RICHARD

Born in 1743. He was at first a pupil of Cipriani, but later devoted himself to mezzotinto engraving, in which art he is said to have been self-taught. Although he executed few works in stipple, they are of a quality which entitles him to rank as one of the greatest engravers in that manner. He died in Exmouth Street, Clerkenwell, October 9, 1822.

1441 — *George Augustus Eliot, Lord Heathfield.*

After the painting by Sir Joshua Reynolds. Proof with the names of painter and engraver, with the coat of arms and with the publication line, but before all other lettering.

Margins trimmed to plate mark at top and sides, lower margin very slightly trimmed inside plate mark to the right; otherwise in excellent condition. Fine impression. Oak frame.

"THE portrait is, of course, that with the keys, engraved in stipple by Earlom, after Reynolds."—*Chaloner Smith*, page 1728.

Youngest son of Sir Gilbert Eliot; born about 1718; entered the engineers at Woolwich; served at Dettingen and elsewhere; commander of the forces in Ireland, 1774; Governor of Gibraltar, 1776–1789; and maintained it against the attacks of the French and Spaniards; created Lord Heathfield, 1787. Died at Aix-la-Chapelle, July 6, 1790.

Stipple Engravings Printed in Colors

BURKE, THOMAS

Born in Dublin in 1749. A pupil of Dixon. Died in London in 1815. In the opinion of some connoisseurs his engravings in stipple are more beautiful and of a greater richness than those executed by the more famous engraver, Bartolozzi.

1442 — *The Duchess of Richmond.*

After the drawing by John Downman. Open letter proof. Has been trimmed to oval, 9⅜ x 7¾ inches, margin being about ⅛ inch all round the engraved surface. Fine impression, in excellent condition. In contemporary oval gold frame. Pasted on the back of frame is the original lower margin of the print, with engraved inscription as follows:

"HER GRACE THE DUTCHESS OF RICHMOND

"Engraved by Mr. Burke, from an original drawing by Mr. Downman, to correspond with the Portraits from the Richmond House Scenery.

"London. Printed for M. Lawson. No. 168 Strand, Feby. 14, 1788."

This impression was lent by the Honorable F. B. Massey-Mainwaring for exhibition at the Hanover Exhibition, held at the New Gallery, London, 1890–1891.

TOMKINS, PELTRO WILLIAM

Born in London in 1760. Died there April 22, 1840. A pupil of Bartolozzi, who said of him, "He is my son in art; he can do all that I can in this way, and I hope will do more."

1443 — *Mrs. Siddons.*

After the drawing by John Downman. Open letter proof.
Has been trimmed like "The Duchess of Richmond" (see above). Inscription has been pasted on back of frame. Fine impression, in excellent condition. In contemporary oval gold frame.
(Fraser sale, 150 guineas).
This impression likewise was lent by the Honorable F. B. Massey-Mainwaring for exhibition at the Hanover Exhibition.

Born at Brecknock, July 5, 1755, daughter of Robert Kemble, the manager of a company of strolling players, to one of whom she was married at Coventry, in 1773, in opposition to her father's wishes. Failed at first in London, but was engaged in the provinces and at Bath; appeared at Drury Lane, 1782, and was then appreciated as the great tragic actress. Separated from her husband in 1789. Died June 8, 1831.

WATSON, CAROLINE

Born in London about 1760. Daughter and pupil of James Watson, the celebrated mezzotinto engraver. In 1785 she was appointed engraver to Queen Caroline, and died in Pimlico, June 10, 1814. She has been characterized as "a most amiable person, and an accomplished artist in stipple and mixed engraving."

1444 — *Lady Elizabeth Foster (Duchess of Devonshire).*

After the drawing by John Downman. Open letter proof.
Has been trimmed to match "The Duchess of Richmond" and "Mrs. Siddons" (see above). Inscription has been pasted on back of frame. Fine impression, in excellent condition. In contemporary oval gold frame.
This impression likewise was lent by the Honorable F. B. Massey-Mainwaring for exhibition at the Hanover Exhibition.

Line Engravings

ANNEDOUCHE, ALFRED

Born at Paris in 1833. A pupil of Achille Martinet and of Gleyre.

1445 — *Les Trésors d'une Mère.*

After the painting by A. Jourdan. Beraldi, No. 19.
Open letter proof on India paper. Gold frame.

BURGER, JOHANNES

Born in Burg, Canton Aargan, May 31, 1829.

1446 — *The Vestal.*

After the painting by Angelica Kauffman in the Dresden Gallery. Apell, No. 9.
Proof before all letters. Oak frame.

FOLO, PIETRO

A pupil of Volpato.

1447 — *The Descent from the Cross.*

After the painting by Daniele da Volterra. Open letter proof. Gold frame.

The original painting is in S. Trinità de' Monti, Rome. Poussin declared this to be the third in order of merit of the great pictures of the world, ranking it next after "The Transfiguration," by Raphael, and "The Communion of Saint Jerome," by Domenichino.

LEVY, GUSTAVE

Born at Toul, January 23, 1819. In 1837 he came to Paris, studied wood engraving under Best and Leloir, and, later, line engraving under Geille. His first plate was exhibited in 1844, and from that time onward he executed many admirable plates. He was the vice-president of the *Société des Graveurs au Burin.*—*Beraldi*, vol. ix., pages 172–174.

1448 — *La Belle Jardinière.*

After the painting by Raphael, in the Louvre. Beraldi, No. 9.
Proof before letters, on India paper. Gold frame.

This picture is supposed to be the one ordered by Filippo Segardi, of Siena, left incomplete in Florence by Raphael when summoned to Rome, and finished by Ridolfo Ghirlandajo. Segardi sold it to Francis I., from whose collection it passed to the Louvre.

ARAUJO, JOAQUIN

1449—*Don Baltasar Cárlos (Son of Philip IV. of Spain).*

From the painting by Velasquez in the Madrid Gallery.
Signed artist's proof on Japan paper. A special selected proof, signed also by Goulding, the printer. There were printed of this plate 150 proofs only, and the plate was then destroyed. Oak frame.

HADEN, SIR FRANCIS SEYMOUR

Born in London, September 16, 1818. Founder and President of the Royal Society of Painter-Etchers. The greatest etcher of landscape of this (or perhaps any) century.

"An artist of rare and consummate skill."—*Philip Gilbert Hamerton.*

1450—*The Breaking up of the "Agamemnon."*

First state. Drake, No. 128.
Fine impression on Whatman paper. Unsigned. Gold frame.

"With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this *is* manly work."—PHILIP GILBERT HAMERTON, *Etchings and Etchers*, page 310.

1451—*Calais Pier.*

After the painting by J. M. W. Turner in the National Gallery, London.
Second state. Drake, No. 140. There were printed 50 proofs only in this state. Signed artist's proof on Whatman paper.
Full margins. In perfect condition. Oak frame.

Seymour Haden, writing in 1875 to Philip Gilbert Hamerton, says of this plate: "I have done an etching of Turner's 'Calais Pier,' 36 *inches square*, which is by many degrees the finest thing (if I may be permitted so superlative an expression) I have done, or ever shall do. I mean to publish it about the close of the year. I have *built* a press for printing it, and am having paper *made* expressly, and real sepia (which is magnificent both in color and price) got from the Adriatic for the work; so great things ought to result."

This letter is quoted as above in "Philip Gilbert Hamerton: Autobiography and Memoir," page 386, written by his widow. The memoir continues:

"And the result was certainly by far the finest of modern etchings, according to Mr. Hamerton's opinion. In some particulars he preferred the 'Agamemnon,' but the size of the 'Calais Pier,' as an increase of difficulty was to be considered, and if the 'Agamemnon' was an original conception, it cannot be said that 'Calais Pier' was a copy—so much being due to interpretation. Later on, when my husband was in possession of this chef-d'œuvre, it always occupied the place of honor in the house."

HERKOMER, HUBERT

Born at Waal, Bavaria, May 26, 1849. Resident of London.

"Herkomer's theme is generally a dramatic one, and into it he introduces such obvious interest of line and expression as may be found in a man comely and vigorous, a girl with Anne Page's 'eyes of youth.'"—FREDERICK WEDMORE, *Etching in England*, page 152.

35.00

1451A—*Girl with Flowers.*

Original dry-point ("*Op. xiii. 1878*").
Signed artist's proof. Oak frame.

HOLE, WILLIAM

1451B—*Mill on the Yare.*

100.00

After the painting by John Crome ("Old Crome"). Signed artist's proof on Japan paper. There were printed 100 proofs only, and the plate was then destroyed. Gold frame.

JASINSKI, FÉLIX

One of the most skilful of the modern school of translator-etchers.

1452—*The Golden Stairs.*

35.00

After the painting by Edward Burne-Jones, in Lord Battersea's Collection. Signed artist's proof on vellum. Signed by both painter and etcher. There were printed 350 proofs only, and the plate was then destroyed. Unframed.

"In 1880 appeared 'The Golden Stairs,' in which a decorative motive was elaborated into a picture almost as sweet and delicate in its color as a white lily."—COSMO MONKHOUSE, "Edward Burne-Jones" (*Scribner's Magazine*, February, 1894).

1453—*The Birth of Venus.*

13.00

After the painting by Botticelli, in the Uffizi Gallery, Florence. Remarque proof on vellum, signed by the etcher. Unframed.

"This figure has been justly praised as the most beautiful Venus in modern art. . . . The picture speaks to us like a story of the golden age of Saturn."—ERNST STEINMANN, *Botticelli*, page 85.

1454—*Madonna and Child, with the Infant Saint John.*

After the painting by Botticelli, in the Louvre. Remarque proof on vellum, signed by the etcher. Unframed.

25.00

1455—*Madonna and Child, with the Infant Saint John.*

After the painting by Botticelli, in the Louvre. Proof on vellum, unsigned. Unframed.

A D D E N D A.

Etchings.

1451 C.	" Vespers" Haig, signed Artist's proof.	$100.00
1451 D.	" Interior of Toledo Cathedral", Haig. signed Artist's proof.	180.00
1451 E.	" Interior of Burgos Cathedral", Haig. signed Artist's proof.	325.00
1451 F.	" Exterior of Burgos Cathedral", Haig. signed Artist's proof.	300.00
1451 G.	" The Mystic Marriage of St. Catherine". Henriquel-Dupont, proof before all letters.	120.00
1455 A.	"Portrait of an Old Man". Koepping, signed Artist's Proof.	225.00
1471 A.	"The Garden of Love", R. W. Macbeth, signed Artist's proof.	65.00
1499 A.	" Lincoln". C. J. Watson, signed Artist's proof.	55.00

KRATKE, LOUIS

Born in Paris in 1848. Studied painting under Gérôme, and etching under Charles Waltner. His plates are good examples of pure etching, and careful translation of the originals from which he works.

1456 — *Salisbury Meadows.*

After the painting by John Constable. Remarque proof on vellum. There were printed 75 proofs only, and the plate was then destroyed. Gold frame.

65.00

LAGUILLERMIE, FRÉDÉRIC-AUGUSTE

Born March 27, 1841. Studied under Bouguereau and Léopold Flameng. In 1863 he exhibited at the Salon for the first time, showing the "Flute Player" and "The Wife of Diomedes," both from paintings by Boulanger. In 1866 he was awarded the *Prix de Rome*. He was placed *Hors Concours*, awarded a second-class medal, and decorated with the Legion of Honor in 1882. Many of his earlier etchings were done for the "Gazette des Beaux-Arts" and "L'Illustration," but his fame rests upon his masterly plates after Van Dyck, Titian, Orchardson, and others.—*Beraldi*, vol. ix., page 13.

1457 — *Beatrix de Cusance, Duchesse de Lorraine.*

After the painting by Van Dyck, at Windsor Castle. Signed artist's proof on parchment. There were printed 125 proofs only, on parchment, and the plate was then destroyed. Oak frame.

225.00

Beatrix de Cusance, Princess de Cantecroy, Duchesse de Lorraine, was the daughter of Claude François de Cusance, Baron de Beauvoir, and of Ernestine de Withem de Bergues.

After the death of her husband, the Prince de Cantecroy, or Cautecroix, she was publicly espoused at Besançon, April 2, 1637, by Charles IV., Duke of Lorraine, although his wife, Nicole de Lorraine, was then alive. His marriage, however, with Nicole, who was his cousin german, he loudly proclaimed to be invalid, and strenuously urged the authorities at Rome to pronounce that with Beatrix legal.

In these endeavors he failed; for not only was his first marriage declared valid, but he was also excommunicated by the Pope, from the penalties of which he was only to be relieved by his consenting to separate himself from Beatrix: but the papal thunders fell harmless, and the Duke still continued to live with her. This indeed might, in some degree, be owing to the extreme waywardness of his character, for when his wife Nicole died, in 1657, a short time only after his marriage with her had been declared valid, he refused the importunities of Beatrix to ratify his union with her; and while he thus hesitated, the Court of Rome declared this second marriage illegal.

This last proceeding determined him; and in 1663, a few hours only before she expired, he married her by procuration.

Two children were the fruit of this connection, the Prince Henry de Vaudemont and Madame de Lillebonne d'Elveuf, the latter of whom was at one time proposed as a match for James, Duke of York, while he was residing abroad in exile.

LEFORT, HENRI

Born in Paris, August 31, 1852. Pupil, in painting, of Cabanel; and in etching of Léopold Flameng. For his etching of Washington he was awarded a third-class medal at the Salon of 1881, and in 1890 his large portrait of Léon Gambetta earned for him the decoration of the Legion of Honor. In 1885 Lefort, Laguillermie, and Courtry founded the *Société des Aquafortistes Français*. In 1888 Lefort was elected president of the *Société*, and has been twice reëlected.

1458 — *Benjamin Franklin at the Age of 73.*

From the painting by Joseph S. Duplessis (1725–1802). Remarque proof on Japanese paper. The "remarques" are the seal of the Grolier Club, and from a rare terra-cotta medallion modelled from life in 1777 by Jean B. Nini (1717–1786). Gold frame.

The original painting was presented by Mr. George A. Lucas to the W. H. Huntington Collection of Americana at the Metropolitan Museum of Art, New York.

There were printed 387 proofs on Japanese paper, and four proofs on vellum, for members of the Grolier Club only.

1459 — *Benjamin Franklin.*

From the painting by Duplessis. Remarque proof on Japanese paper. Unframed.

LHUILLIER, VICTOR-GUSTAVE

Born at Altkirch. A pupil of Gaucherel.

1460 — "*Dry as a Lime Kiln.*"

After the painting by Seymour Lucas. Artist's proof on Japanese paper; signed by both painter and etcher. There were printed 100 proofs only on Japanese paper. Oak frame.

MACBETH, ROBERT W.

Born in Glasgow, September 30, 1848. He studied art at the Royal Scottish Academy schools of Glasgow, receiving a medal while yet a student. He first exhibited his paintings in 1870, and since then he has been a frequent contributor to the principal English and continental exhibitions. He is an Associate of the Royal Academy, an Honorary Member of the Academy of Munich, and the Royal Academy of San Fernando, of Madrid. Although he had done some etchings of small size in his leisure hours, it was not until after the death of his friends, Frederick Walker, George Pinwell, and George Mason, that he seriously turned his attention to the art. His plates of "The Harvest Moon," "The Plough," "The Mushroom Gatherers," and others, are

remarkable, inasmuch as he has preserved in them not only the spirit and composition of the originals, but has succeeded, to a great extent, in translating the effects of color, which were among the chief charms of the paintings themselves.

His translations, made directly from the originals, of paintings by Titian and Velasquez, in the Gallery at Madrid, and of the "Bacchus and Ariadne," from the painting by Titian, in the National Gallery, London, are among the most important plates of the nineteenth century.

1461 — *A Rainy Day at Cookham.*

After the water color by Frederick Walker. Signed artist's proof on Japanese paper. Gold frame.

1462 — *The Fishmonger's Shop.*

After the water color by Frederick Walker. Signed artist's proof on Japanese paper. There were printed 500 proofs only, and the plate was then destroyed. Gold frame.

"In the winter exhibition of the Old Society of 1872-73 appeared 'The Fishmonger's Shop,' which many connoisseurs have held to be our painter's finest achievement in water color. Daring and splendid in the harmony of its tints, so finely balanced as to produce that unity of tone most difficult to compass with contrasting hues of frank brilliancy . . . the *tour de force* lies in the happy combination of the bright green woodwork which frames the shop with the blue green and the red of the sparkling fish, with the indigo blue of the jolly salesman's apron, and the yellow and tawny of the girl's pretty, old-fashioned costume, relieved by the coral pink ribbon in her hat. This is undoubtedly a brilliant performance."—CLAUDE PHILLIPS, *Frederick Walker and His Works*, pages 59-61.

1463 — *The Mushroom Gatherers.*

After the sketch in oils by Frederick Walker. Signed artist's proof on Japanese paper. There were printed 300 proofs only, and the plate was then destroyed. Gold frame.

"'The Mushroom Gatherers,' in the collection of Mr. Somerset Beaumont, was painted about 1868. The solemn, mournful tonality of the landscape, with its illumination of earliest dawn, but above all the figure of the man stooping, basket in hand, in the foreground, irresistibly reminds the beholder of the noble style, the balance in action, of Jean-François Millet, the solemn poet-painter of rustic life. . . . The picture in its present state is a finished sketch in oils, on paper affixed to a panel."—CLAUDE PHILLIPS, *Frederick Walker and His Works*, page 40.

1464 — *The Plough.*

After the painting by Frederick Walker. Signed artist's proof on Japanese paper. There were printed 500 proofs only, and the plate was then destroyed. Gold frame.

"At the Royal Academy Exhibition of 1870 appeared 'The Plough,' which is at once Walker's noblest and most poetic invention. . . . The landscape is pure English, simple and unaspiring in character, and yet the artist has been so possessed with the mysterious, transforming harmonies of sunset that he succeeds in infusing into his scene—without meddling with its structure, as a Turner would without hesitation have done—something of a portentous, tragic splendor."—CLAUDE PHILLIPS, *Frederick Walker and His Works*, pages 52-54.

1465 — *The Harvest Moon.*

After the painting by George Mason.

Trial proof before the first published state. It has been extensively drawn upon by the etcher, and besides his signature, bears the words "*3rd State*," written in pencil, on the lower right-hand corner of the margin. There were printed 500 proofs only of this plate. Gold frame.

". . . That pure pastoral poem in which George Mason sings to us of love and abundance, and of happy, if fatiguing, toil, his idyll of the 'Harvest Moon.' . . . Very grateful indeed should we all be to Mr. Robert Macbeth, for he has given George Mason's idyll to the public in one of the noblest translator's etchings which any Englishman has yet produced.—WALTER SHAW-SPARROW, "The Collection of Mr. Alexander Henderson" (*Magazine of Arts*).

1466 — *The Harbour of Refuge.*

After the painting by Frederick Walker. Signed artist's proof. Gold frame.

"To the year 1872 belongs 'The Harbour of Refuge,' which is, perhaps, the most widely appreciated of all Walker's works. . . . Nothing could well be lovelier than the *mise-en-scène* he has chosen to enframe his figures, this red brick, purple-toned quadrangle of buildings (studied from the Fishmongers' Almhouses at Bray), with the finely placed and finely composed statue on its pedestal in the middle of the greensward made bright with star-like blossoms; with its flowering may-tree, only less beautiful than the one in 'The First Swallow.' . . . Nowhere has Walker lavished a greater skill on the painting of detail, or given a more jewel-like quality to his work than in certain passages here; and yet there are many signs of a broadening of technique, such as is not to be traced in earlier examples."—CLAUDE PHILLIPS, *Frederick Walker and His Works*, pages 57-59.

1467 — *Portrait of Alonso Cano.*

After the painting by Velasquez, in the Madrid Gallery. Signed artist's proof on vellum. Special selected proof, signed also by Goulding, the printer. There were printed 350 proofs only, and the plate was then destroyed. Oak frame.

Alonzo Cano, painter, sculptor, and architect, sometimes called "the Spanish Michelangelo," was born in Granada in 1601, and died there in 1667. He was a fellow-pupil and friend of Velasquez.

1468 — *The Surrender of Breda (Las Lanzas).*

After the painting by Velasquez, in the Madrid Gallery. Signed artist's proof, printed upon Japanese paper laid into hand-made paper. Special selected proof, signed also by Goulding, the printer. There were printed 500 proofs only, and the plate was then destroyed. Oak frame.

"'The Surrender of Breda,' better known under the name of 'Las Lanzas,' mingles in the most exact proportion realism and grandeur. Truth pushed to the point of portraiture does not diminish in the slightest degree the dignity of the historical style.

"A vast and spacious sky, full of light and vapor, richly laid in with pure ultramarine, mingles its azure with the blue distances of an immense landscape where sheets of water gleam with silver. Here and there incendiary smoke ascends from

the ground in fantastic wreaths and joins the clouds of the sky. In the foreground on each side a numerous group is massed—here the Flemish troops, there the Spanish troops—leaving for the interview between the vanquished and victorious generals an open space, which Velasquez has made a luminous opening, with a glimpse of the distance, where the glitter of the regiments and standards is indicated by a few masterly strokes.

"The Marquis of Spinola, bare-headed, with hat and staff of command in hand, in his black armor damascened with gold, welcomes with a chivalrous courtesy that is affable and almost affectionate, as is customary between enemies who are generous and worthy of mutual esteem, the Governor of Breda, who is bowing and offering him the keys of the city in an attitude of noble humiliation."—THÉOPHILE GAUTIER, *Guide de l'Amateur au Musée du Louvre.*

1469— *The Tapestry Weavers* (*Las Hilanderas*). 90.00

After the painting by Velasquez, in the Madrid Gallery. Signed artist's proof, printed upon Japanese paper laid into hand-made paper. Special selected proof, signed also by Goulding, the printer. There were printed 500 proofs only, and the plate was then destroyed. Oak frame.

The scene is laid in the royal tapestry manufactory of S. Isabel, Madrid. The picture was painted about the year 1656, and was one of the treasures of the palace of Buen Retiro.

1470— *Saint Margaret.* 30.00

After the painting by Titian, in the Madrid Gallery. Signed artist's proof on vellum. Special selected proof, signed also by Goulding, the printer. There were printed 350 proofs only, and the plate was then destroyed. Oak frame.

Saint Margaret, the daughter of a priest of Antioch, was converted to Christianity when a child, and in spite of terrible torments maintained her faith. Satan attempted to terrify her by appearing in the form of a dragon, and swallowed her; but instantly burst asunder, and Margaret remained unhurt.

1471— *Bacchus and Ariadne.* 90.00

After the painting by Titian, in the National Gallery, London. Signed artist's proof printed upon Japanese paper laid on Wrigley's. Special selected proof, marked, "Selected proof, Goulding." There were printed 500 proofs only, and the plate was then destroyed. Oak frame.

"Is there anything in modern art—we will not demand that it should be equal—but in any way analogous to what Titian has effected in that wonderful bringing together of two times in the 'Ariadne' in the National Gallery? Precipitous, with his reeling Satyr rout about him, repeopling and reilluming suddenly the waste places, drunk with a new fury beyond the grape, Bacchus, born in fire, fire-like flings himself at the Cretan. This is the time present. . . . But from the depths of the imaginative spirit Titian has recalled past time, and laid it contributory with the present to one simultaneous effect. With the desert all ringing with the mad symbols of his followers, made lucid with the presence and new offers of a god—as if unconscious of Bacchus, or but idly casting her eyes as upon some unconcerning pageant—her soul undistracted from Theseus—Ariadne is still pacing the solitary shore, in as much heart silence, and in almost the same local solitude, with which she awoke at daybreak to catch the forlorn last glances of the sail that bore away the Athenian."
—*Charles Lamb.*

1471 A. See Addenda at No 1457

RAEBURN, H. MACBETH

Born in Helensburgh, Dumbartonshire, Scotland, September 24, 1860. He studied painting in the Royal Scottish Academy schools, where he received the highest award for any picture exhibited during the period of his scholarship. He afterwards studied painting in Holland, Germany, France, and Spain; but his knowledge of etching is entirely self-acquired, he having had no master in the art. His first exhibited etching was shown at the Royal Academy exhibition of 1887, since which time he has executed a number of important and excellent plates after paintings by contemporary artists, as well as after the works of the older masters.

1472 — *Portrait of a Gentleman.*

After the painting by Van Dyck, in the Madrid Gallery. Signed artist's proof on vellum. A special selected proof, signed also by Goulding, the printer. There were printed of this plate 25 proofs only, on vellum, and 75 proofs on Japanese paper, after which the plate was destroyed. Oak frame.

In the opinion of many connoisseurs this is the finest plate that Raeburn has yet etched.

RAJON, PAUL

Born at Dijon in 1844. He studied etching under Gaucherel and Flameng, and at the Salon of 1869 received a medal. In the following year, and again in 1873, he received medals for his etchings; and at the Universal Exposition of 1878 he was placed *Hors Concours* for his masterly portrait of Darwin. In 1888, when his fame was at its height, and when commissions were being showered upon him, he died.—*Beraldi*, vol. xi., pages 151–167.

1473 — *The Reader, Seated, His Head Resting upon His Hand.*

After the painting by Meissonier. Beraldi, No. 8.

First finished state, before all letters, before the plate was cut, and before the names of painter and engraver were taken out.

Beautiful impression, from Rajon's Collection. One of Rajon's finest plates. Unframed.

1474 — *The Flemish Smoker.*

After the painting by Meissonier. Beraldi, No. 12.

First state. Beautiful impression, on Japanese paper, from Rajon's Collection, marked by him "1er Et."

This plate is also specially commended by Beraldi. Unframed.

1475 — *The Poor Student.*

After the painting by Adolphe-Charles Steinheil (Steinheil *fils*). Beraldi, No. 23.
Proof before title, with "*Rajon d'après Steinheil fils*" scratched in the lower margin. From Rajon's Collection, and marked by him "*Av. Dernier état.*" One of the most admired of Rajon's smaller plates. Unframed.

1476 — *The Flower Girl.*

After the painting by Murillo. Beraldi, No. 93.
Signed artist's proof on Japanese paper. From Rajon's Collection. Unframed.

1477 — *Woman Holding a Pitcher.*

After the painting by Goya. Beraldi, No. 117.
Proof before all letters. Very brilliant impression. From Rajon's Collection. Unframed.

1478 — *Portrait of Herr Joseph Joachim.*

After the painting by G. F. Watts. Beraldi, No. 159.
Signed artist's proof; signed by both painter and etcher. Gold frame.

"The greatest of living violin players."—*Herr Paul David.*

REMBRANDT VAN RYN

Born in Leyden in 1608. Died in Amsterdam in 1669.

"The opinion among etchers which enthrones Rembrandt as the king of their craft, is the most recent instance of perfect unanimity among people of all nationalities. As we all say that Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so are we all agreed upon the world-wide supremacy of Rembrandt. . . . In his own lines of work there is no one in all history to be compared with Rembrandt; in artistic influence he has one equal, entirely unlike himself, and that is Raphael. They are the two most influential graphic artists of all time."—P. G. HAMERTON, *The Etchings of Rembrandt*, pages 13, 14.

1479 — *Abraham and Isaac.*

Ch. Blanc, No. 5. Claussin, No. 39. Bartsch, No. 34. Wilson, No. 38.
Only state. Signed, and dated 1645. Fine original impression, in excellent condition. With margins.

"Very striking is the small plate, etched in 1645, of Abraham and Isaac on the way to the scene of the sacrifice. They have reached the lonely mountain-top surrounded by clouds. Abraham, who appears in the rich Oriental costume which Rembrandt had invented for his patriarchs, has placed the pail containing fire on the ground and turned round towards his boy; the latter, however, stands in amazement . . . his childish intellect cannot take in what his father says to him."—KNACKFUSS, *Rembrandt*, pages 96, 97.

1480 — *Abraham's Sacrifice.*

Ch. Blanc, No. 6. Claussin, No. 36. Bartsch, No. 35. Wilson, No. 39.
Only state. Signed, and dated 1655. Fine original impression, in excellent condition. With margins.

"By its grandeur and originality of invention and composition may well take rank as one of Rembrandt's finest plates."—P. G. HAMERTON, *The Etchings of Rembrandt*, page 52.

1481 — *The Flight into Egypt. The Holy Family Crossing a Rill.*

Ch. Blanc, No. 28. Claussin, No. 59. Bartsch, No. 55. Wilson, No. 60.
Only state. Signed, and dated 1654. Fine original impression, in excellent condition.

"This is one of Rembrandt's small sketch plates in which an entire subject is indicated with little labor both in form and light and shade."—P. G. HAMERTON, *The Etchings of Rembrandt*, page 48.

1482 — *Jesus Christ Preaching.*

Ch. Blanc, No. 39. Claussin, No. 71. Bartsch, No. 67. Wilson, No. 71.
First state, before the retouch by Pierre Norblin. Very fine original impression, in perfect condition.

"No artist has ever been able to give a more sympathetic picture of love for mankind than that of the Saviour standing in a dark space on a brightly lighted eminence, and speaking, with upraised hands, to the people gathered round him. . . . The whole forms a wonderful painter's poem on the text: 'I am the true Light.'" KNACKFUSS, *Rembrandt*, pages 122, 123.

1483 — *Clement de Jonghe.*

Ch. Blanc, No. 180. Claussin, No. 269. Bartsch, No. 272. Wilson, No. 274.
Fifth state (of six). Signed, and dated 1651. Fine original impression, in excellent condition. From the collection of William Sharp.

"The admirable portrait of Clemens de Jonghe, who was one of the most famous printsellers and publishers of his day, and who looks at us with so decided and calm an expression in his clever eyes."—KNACKFUSS, *Rembrandt*, page 118.

"The most subtle portrait of that meditative printseller, Clement de Jonghe. It is treated with singular breadth and luminousness, and of character is a profound revelation."—FREDERICK WEDMORE, *Fine Prints*, page 61.

1484 — *Jan Lutma.*

Ch. Blanc, No. 182. Claussin, No. 273. Bartsch, No. 276. Wilson, No. 278.
Second state. With the names of Lutma, of Rembrandt, and with the date 1656. A magnificent impression, in perfect condition. With margin.

"Rembrandt produced one of his most masterly portrait-etchings in 1656, the incomparably picturesque and life-like print of the famous goldsmith, Janus Lutma, of Groningen."—KNACKFUSS, *Rembrandt*, page 137.

"One of his finest portraits, that of 'Johannes Lutma,' a most powerful and characteristic study, both of face and figure."—P. G. HAMERTON, *The Etchings of Rembrandt*, page 55.

1485 — *Uytenbogaert. A Dutch Minister.*

Ch. Blanc, No. 190. Claussin, No. 278. Bartsch, No. 279. Wilson, No. 283. *Fourth state.* The plate made a true octagon. Signed, and dated 1635. Fine original impression, in perfect condition. With margin.

"Worthy to rank with this masterpiece of spirit and life is the portrait of 'Jan Uytenbogaert,' preacher of the sect of Arminian Remonstrants; a portrait picturesquely posed, and so carefully carried out that it has all the effect of a picture." —KNACKFUSS, *Rembrandt*, page 54.

1486 — *Rembrandt, with a Scarf around His Neck.*

Ch. Blanc, No. 229. Claussin, No. 17. Bartsch, No. 17. Wilson, No. 17. *Third state* (of four). Signed, and dated 1633. Fine original impression, in excellent condition.

"Le visage, quoique tout entier dans l'ombre, s'y modéle avec beaucoup de relief, de rondeur et de chaleur."—CH. BLANC, *L'Œuvre Complet de Rembrandt*, vol. ii., page 172.

1487 — *Old Man with a Large Beard, Lifting His Hand to His Cap.*

Ch. Blanc, No. 268. Claussin, No. 256. Bartsch, No. 259. Wilson, No. 260. *Second state* (before the retouch). Remarkably fine impression, in perfect condition.

"Rien du plus saissant que de voir au milieu d'une feuille blanche la tête et la main d'un vieillard qui cherche sa pensée et semble regarder attentivement dans l'intérieur de son esprit."—*Ch. Blanc*, vol. ii., page 239.

1488 — *The Obelisk.*

Ch. Blanc, No. 328. Claussin, No. 224. Bartsch, No. 227. Wilson, No. 224. *Second state.* With the shading on the cottage roof. Brilliant impression, rich in drypoint work, in perfect condition.

"Très joli paysage" . . . "bien fini."—*Bartsch*, page 149.
The first state has sold for as high a sum as £185 sterling.

1489 — *Landscape, with a Cow Drinking.*

Ch. Blanc, No. 337. Claussin, No. 234. Bartsch, No. 237. Wilson, No. 234. *Second state.* Very good impression, in excellent condition.

"Paysage gravé d'une pointe très spirituelle."—*Bartsch*, page 154.

ROSENTHAL, ALBERT

1490 — *Alexander Hamilton.*

After the painting by John Trumbull. Remarque proof, on Japanese paper, signed by the etcher. "Remarques" are portraits of the painter and the etcher. Facsimile signature of the painter is engraved in lower margin. This proof is numbered "No. 99, W. J. C." (William J. Campbell, the publisher). Unframed.

1491 — *Thomas Jefferson.*

After the painting by Gilbert Stuart. Remarque proof, on Japanese paper, signed by the etcher. "Remarques" are portraits of painter and etcher. Facsimile signature of the painter is engraved in the lower margin. This proof is numbered "No. 30, W. J. C." Oak frame.

45.00

SHORT, FRANK

"Amongst the original etchers . . . I place Frank Short almost at the top of the tree."—FREDERICK WEDMORE, *Etching in England*, page 93.

1492 — *Noon on the Zuyder Zee.*

Original etching. Signed artist's proof. Unframed.

17.50

SLOCOMBE, C. P.

1493 — *Portrait of Admiral Michel Adriaanszoon de Ruyter.*

From the painting by Franz Hals, in Earl Spencer's Collection. Remarque proof, on Japanese paper, signed by the etcher. Oak frame.

The number of remarque proofs printed was limited to 25.

Michel Adriaanszoon de Ruyter was born at Flushing, Netherlands, March 24, 1607, and died at Syracuse, Italy, April 29, 1676. He served against the Spaniards in 1641, and against the English, 1652-54. He was made vice-admiral of Holland after the death of Tromp in 1653, and in 1659 commanded the Dutch fleet which supported Denmark against Sweden. He was subsequently made Admiral-in-Chief of the Dutch fleet, and commanded against the English in 1665-67, sailing up the Thames and Medway in 1667. He commanded against the combined English and French fleets in 1672-73, and was mortally wounded in a battle against the French off Messina in April, 1676.

57.50

1493A — *Forbes-Robertson as Cardinal Wolsey.*

After the painting by Samuel Phelps. Remarque proof. Oak frame.

Proof

SMILLIE, JAMES D.

Born in New York in 1833. Son and pupil of the eminent American engraver, James Smillie. He is a member of the National Academy of Design, of the New York Etching Club, and of the Royal Society of Painter-Etchers, London.

1494 — *A Reading from Homer.*

After the painting by Alma-Tadema. Signed artist's proof on Japanese paper. This is one of four proofs printed by the etcher himself, who has marked upon it, "No. 4. Reading Homer—after the original painting by Alma-Tadema." Unframed.

40

TISSOT, JAMES J.

Born at Nantes in 1836. Died at his home, near Paris, 1892. His work comprises about eighty plates, many of them ranking among the most important original dry-points produced in the last quarter of the nineteenth century.

1495 — *Histoire Ennuyeuse.* 45.00

Original dry-point. Beraldi, No. 25.
Signed artist's proof on Japanese paper. Printed by the artist, and bearing his red stamp. Oak frame.

"Morceau rémarquable et original."—*Beraldi*, vol. xii., page 127.

1496 — *October.* 90.00

Original dry-point. Beraldi, No. 26.
Signed artist's proof on hand-made paper. Printed by the artist, and bearing his red stamp. Oak frame.

This dry-point is usually considered Tissot's masterpiece.

WALTNER, CHARLES

Born in Paris, March 23, 1847. Studied with Martinet, Henriquel-Dupont, and J. L. Gérôme. In 1869, at the age of twenty-two, Waltner received the *Prix de Rome*, and in the following year a medal of the first class at the Salon, for his plate of a portrait after Rubens. From that time forward his position as one of the greatest translator-etchers has been assured, and to name his finest plates is to name a succession of masterpieces.

1497 — *Mrs. Braddyl.* 100.00

After the painting by Sir Joshua Reynolds.
Signed artist's proof. There were printed 200 proofs only, and the plate was then destroyed. Gold frame.

The wife of William Braddyl, Esq., of Conyshead Priory, Lancaster.

1498 — *Lady Camden.* 135.00

After the painting by Sir Joshua Reynolds. Beraldi, No. 107.
Signed artist's proof on vellum. There were printed 125 proofs only. Gold frame.

"Pièce capitale."—*Beraldi.*

1499 — *The Night-Watch (La Ronde de Nuit).* 195.00

After the painting by Rembrandt. Beraldi, No. 116.
Open letter proof on Japanese paper laid into hand-made paper. Proof "*No. 648.*" In this state 400 numbered impressions were printed. Gold frame.

The sortie of the Banning Cock Company, famous all the world over by the inaccurate title of "The Night Watch," is the pride and chiefest treasure of the Ryks

1498 A

See Addenda at P. 1457

Museum at Amsterdam. It represents the gathering, in broad daylight, of the Civic Guard of Amsterdam, outside their quarters, from which they are emerging at the sound of a drum. Captain Banning Cock, and his lieutenant, Willem von Ruytenberg, are in the centre. On a shield on the building are the names of sixteen of the principal figures, all portraits. The painting is one of Rembrandt's most important works, and this etching, in its own way, is hardly less remarkable than the original picture.

WHISTLER, JAMES A. McNEILL

Born in Baltimore (or St. Petersburg?) in July, 1834.

"The most skilled wielder of the etching-needle whom the world has seen since Rembrandt."—*Frederick Wedmore.*

"All his work is alike perfect. It has only been produced under different circumstances, and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great."—*Joseph Pennell.*

1500 — *Pierrot, Amsterdam.*

Wedmore, No. 264.

Brilliant early impression, printed by Mr. Whistler, and signed with his "butterfly" signature. Framed in gray and ivory frame, as designed by Mr. Whistler.

Mr. Whistler likes this the best of his Amsterdam plates.

1501 — *Bridge, Amsterdam.*

Wedmore, No. 267.

A beautiful, harmonious, and silvery impression, printed by Mr. Whistler, and signed with his "butterfly" signature. Framed in gray and ivory frame.

This is the last print but one described by Mr. Wedmore in his catalogue of Mr. Whistler's etchings, and is a beautiful example of the Master's latest manner.

ZORN, ANDERS L.

Born at Mora, Sweden, in 1860.

"Near the extreme end of the range of the art in one direction—at the opposite pole to the subtile delicacies of a Whistler—I should put Mr. Zorn's bold, spirited, swiftly executed, yet completely satisfying works. . . . Mr. Zorn's method attracts us in the sense that, while seemingly hasty and almost illogical, it proves itself magnificently adequate, and therefore skilful and artful in the highest sense."—Mrs. Schuyler van Rensselaer, "A Swedish Etcher" (*Century Magazine*, August, 1893).

1502 — *Mlle. X.*

Signed artist's proof. An unusually fine impression. Unframed.

This is one of the artist's best and rarest etchings.

"Airily treated, but with a quite delicious spirit, grace, and humor."—*Mrs. Schuyler van Rensselaer.*

Drawings

RICHARD PARKES BONINGTON

1503 — *Waiting on the Beach.*

Little more than a sketch, this picture represents Bonington's astonishing dexterity in water colors. Some fisherfolk are grouped around a fire which has been lighted on the beach, apparently at Boulogne. In front of it a boy is on his hands and knees; to his left a woman is sitting, and opposite to her another kneels, with her hands extended towards the flames, while at the back stands a man in a blouse and knitted cap. To the left of the party is a hill, and on the right a cottage. The effects of firelight gleaming on the figures and diffused through the gloom are rendered with delightful verve and subtlety, and yet with every suggestion of an impression rapidly noted. "Other modern artists are perhaps more powerful and more accurate than Bonington," wrote his friend Delacroix, "but no one in this modern school, perhaps no earlier artist, possessed the ease of execution which makes his works, in a certain sense, diamonds by which the eye is fascinated and pleased, quite independently of the subject and the particular representation of nature."

Signed at the lower right, R. P. Bonington.

Height, 7 inches; width, 5 inches.

UNKNOWN

1504 — *The Tree of Life.*

At the foot of the allegorical composition the roots of a tree, twining between a distaff and spinning-wheel, afford lodgment for some children, one boy being engaged in watering their growth. Above the roots is poised the tall figure of an angel, scattering flowers, of which he holds a profusion in the folds of his robes. To the right some children are traversing the branches, driving lambs before them with reins, or holding up flowers, or blowing upon long horns, as they advance to meet a husbandman who carries a scythe over his shoulder and clasps a woman by the waist. Beside the latter figures are a mother with her babe, a grandmother, and some children. Among the branches on the left, boys are driving cranes, while one child pelts with flowers, and another pours water upon, the crouching figure of Old Time. Above the angel sport winged cupids, two of whom carry cages full of doves, and upon the highest point is perched a nest, with two doves sitting below it.

Height, 37 inches; length, 57½ inches.

THIRD EVENING'S SALE

Thursday, January 29th, 1903

BEGINNING PROMPTLY AT 8 O'CLOCK

Fine Art and Other Books

1505 — *Adam, Robert and James.*

Architecture, Decoration, and Furniture of. 26 plates. Folio, boards (loose in covers).

London, 1880.

1506 — *Agassiz, Alexander.*

Three Cruises of the U. S. Coast and Geodetic Survey Steamer "Blake." Illustrated. 2 vols., royal 8vo, cloth, gilt top.

Boston, 1888.

1507 — *Albany.*

Description of the Pastoral Staff given to the Diocese of Albany in 1897. Illustrated. Folio, half brown morocco.

Boston, 1900.

No. 101 of 150 copies printed.

1508 — *Alexander, James W.*

Life of Archibald Alexander. Portrait. 1854. Discourses. 1858. 2 vols., 8vo, cloth.

New York, 1854-58.

1509 — *Alison, Arch.*

History of Europe (1789–1815). 4 vols., 8vo, sheep.

New York, 1843.

1510 — *Allen, J. R.*

Early Christian Symbolism in Great Britain and Ireland before the Thirteenth Century. Illustrated. 8vo, cloth.

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1511 — *Allen, W.*

American Biographical and Historical Dictionary. Royal 8vo, half calf, gilt top.

Boston, 1832.

1512 — *Allston, Washington.*

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New York, 1892.

1513 — *American Art Annual, 1898.*

Illustrated. 8vo, cloth.

New York, 1899.

1514 — *Andrews, William Loring.*

The Bradford Map: the City of New York at the time of the granting of the Montgomerie Charter: a description thereof to accompany a facsimile. Illustrated. 8vo, cloth, uncut.

New York, 1893.

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Piscatorial Reminiscences [by Thomas Boosey] and Gleanings. By an old Angler and Bibliopolist. Frontispiece. Foolscap 8vo, cloth, uncut.

Pickering, London, 1835.

The Catalogue of Books on Angling, which concludes this volume, is by William Pickering, the publisher.

1516 — *Antiquary, The.*

Vols. XV.–XXII. 8 vols., 4to, half brown morocco.

London, 1887-90.

1517 — *Appleton, Samuel.*

Memorial. Compiled by I. A. Jewett. Illustrated. 8vo, half red levant morocco, gilt edges.

Boston, 1850.

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Edited by J. G. Wilson and J. Fiske. Numerous portraits on steel. 6 vols., royal 8vo, half brown morocco.

New York, 1888-89.

1519 — *Archæological Institute of America.*

American Series: I.–II., 1881–84; III., Pt. I., 1890; IV., Pt. II., 1892; V., 1890. Classical Series: I., 1882; II., 1898 (2 copies); also I. and III., 1882 and 1890. American School of Classical Studies at Athens: I.–V., 1882–92, with duplicates of II. and IV. First Report of Executive Committee, 1880. Annual Reports, 1880–89, 1884–89, 1886–93, 1892–95. Bulletin I., 1883. Index, 1891. Together, 22 vols., 8vo, half calf or morocco, gilt top (1 vol. in boards, uncut).

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Vol. I., Nos. 1–5. 4to, brown levant morocco.

New York, 1886-87.

1527 — *Art Review, The.*

Numerous illustrations. Vol. I., Nos. 1–6. Vol. II., Nos. 1–4. 8 numbers in 1 vol. 4to, half green morocco, gilt edges.

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New York, 1886.

200 copies printed.

1772—*Irving, Washington.*

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175 copies printed on Holland paper. New York, 1886.

1773—*Reade, Charles.*

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250 copies printed on Holland paper. New York, 1887.

1774—*Constitution, By-laws, Reports, etc.*

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300 copies printed.

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1781—*Exhibitions.*

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London, 1843.

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Grammar of Ornament. Over 100 colored plates. Folio, half brown morocco, gilt edges.

London, n. d.

1889 — *Justi, Carl.*

Diego Velazquez and His Times. Translated by Prof. A. H. Keane, and revised by the author. Etched portrait, 52 wood engravings, and plan. Royal 8vo, half brown morocco, gilt top, uncut.

London, 1889.

1890 — *Kean, Edmund.*

Life of. By F. W. Hawkins. 2 vols., 8vo, calf extra, gilt edges, by Rivière.

Unique copy, extra illustrated by the insertion of 80 plates. London, 1869.

1891 — *Kelmscott Press.*

The Golden Legend of Master William Caxton done anew. 3 vols., 4to, half red morocco extra, gilt top, uncut.

Kelmscott Press, 1892.

Printed in the type known as "Golden," with two woodcuts designed by Sir E. Burne-Jones.

1892 — *Kelmscott Press.*

The Recuyell of the Histories of Troye. Translated by William Caxton. 3 vols. in 2, folio, vellum, uncut.

Kelmscott Press, 1892.

Printed in red and black (300 copies) and richly ornamented with woodcut ornaments designed by Wm. Morris. The semi-gothic type designed by Morris appears for the first time in this book.

1893 — *Kempis, Thomas à.*

Of the Imitation of Christ. Frontispiece. 8vo, brown levant morocco, gilt top, uncut.

London, 1881.

No. 5 of 6 copies on vellum.

1894 — *Kingsley, Charles.*

Works. 11 vols., post 8vo, half russia.

London, 1881.

1895 — *Koehler, S. R.*

Etching: An Outline of its Technical Processes and its History, with some Remarks on Collecting. 30 plates. Folio, cloth, uncut.

New York, 1885.

1896 — *Kohlrausch, F.*

History of Germany. Translated by J. D. Haas. 8vo, cloth.

New York, 1845.

1897 — *Kums, Édouard.*

Antwerp. Illustrated catalogue of his collection of paintings. 4to, half green levant morocco, gilt top, uncut.

Antwerp, 1898.

1898 — *La Fayette (Madame) de.*

La Princesse de Clèves. Étude par M. de Lescure. Frontispiece by Lalauze. 12mo, half red levant morocco, gilt top, uncut. Paris, 1881.

Holland paper copy.

1899 — *La Fontaine.*

Psyché. Edited by D. Jouaust. Etchings and wood engravings after Lévy and Giacomelli. 12mo, half red levant morocco, gilt top, uncut. Paris, 1880.

Thick paper copy.

1900 — *Lambert (Madame) de.*

Œuvres morales de. Étude by M. de Lescure. Frontispiece by Lalauze. 12mo, half blue morocco, gilt top, uncut.

Paris, 1883.

1901 — *Lamborn, R. H.*

Mexican Painting and Painters. Illustrated. 4to, cloth, uncut.

New York, 1891.

No. 81 of 500 copies printed for the author. Presentation copy.

1902 — *Layard, Austen H.*

Nineveh and its Remains. Illustrated. 2 vols., 8vo, cloth, uncut.

New York, 1849.

1903 — *Leighton, Sir F.*

Illustrated Chronicle by Ernest Rhys, with Essay by F. G. Stephens. Profusely illustrated. 4to, cloth, gilt top, uncut.

London, 1895.

1904 — *Leland, C. G.*

Etruscan Roman Remains in Popular Tradition. Illustrated. Royal 8vo, cloth, uncut.

New York, 1892.

1905 — *Lemprière, J.*

Bibliotheca Classica. 8vo, half green morocco.

New York, 1832.

1906 — *Leonardo da Vinci.*

Literary Works of. By Jean Paul Richter. Portrait and 121 plates. 2 vols., royal 8vo, cloth, gilt top. London, 1883.

English and Italian text.

1907 — *Le Plongeon, Augustus.*

Sacred Mysteries among the Mayas and the Quiches 11,500 Years Ago, etc. Portrait and other illustrations. 8vo, cloth, uncut.

New York, 1886.

1908 — *Le Sage, A. R.*

Le Diable Boiteux. Preface by H. Reynald. Portrait and other etchings by Lalauze. 2 vols., 12mo, half red levant morocco, gilt top, uncut.

Paris, 1880.

Holland paper copy.

1909 — *Library of Old Authors.*

Lucasta, by R. Lovelace. 1864. Whole Works of Roger Ascham, now first collected. 1865. 3 vols. in 4. Hesperides, by R. Herrick. 1869. 2 vols. Complete Works of M. Drayton. 1876. 3 vols. Together, 9 vols. in 10, crown 8vo, half calf, gilt top, uncut.

London, 1864-76.

Large paper copies.

1910 — *Liechstentein (Princess) Marie.*

Holland House. Numerous steel plates, woodcuts, and photographic illustrations. 2 vols., 4to, half blue morocco, gilt, gilt top.

London, 1874.

Large paper copy.

1911 — *Linde, Antonius von der.*

Geschichte der Erfindung der Buchdruckkunst. Illustrated. 3 vols., folio, half red levant morocco, gilt top, uncut.

Berlin, 1886.

1912 — *Linton, W. J.*

Masters of Wood-Engraving. Colored frontispiece and numerous other illustrations. Royal 4to, cloth, gilt top, uncut.

London, 1889.

No. 19 of 100 large paper copies printed.

1913 — *Little Classics.*

Edited by Rossiter Johnson. 9 vols., 12mo, half calf extra, marbled edges.

Boston, n. d.

1914 — *Livingstone, D.*

Missionary Travels and Researches in South Africa. Portrait, illustrations, and maps. 8vo, cloth.

New York, 1858.

1915 — *Longfellow, H. W.*

Writings of, in Prose and Verse. With Bibliographical and Critical Notes. Numerous portraits on India paper. 11 vols., 8vo, half citron morocco, gilt top, uncut.

Cambridge, 1886.

Édition de luxe. No. 20 of 500 copies printed.

1916 — *Longfellow, H. W.*

Final Memorials of. Edited by S. Longfellow. Portraits. 8vo, half brown morocco, gilt top, uncut.

Boston, 1887.

No. 97 of 300 large paper copies.

1917 — *Longfellow, H. W.* (editor).

Poets and Poetry of Europe. Portrait. Royal 8vo, half calf, gilt.

Philadelphia, 1845.

1918 — *Longfellow, H. W.*

Tales of a Wayside Inn. Frontispiece. 12mo, half calf.

Boston, 1863.

First edition.

1919 — *Louis XVI.*

Architecture, décoration et ameublement, Epoque de. Text by R. Pfnor. 50 plates. Folio, half green levant morocco, gilt top, uncut.

Paris, 1865.

1920 — *Lowell, James Russell.*

Writings of. Portraits on India paper. 11 vols., 8vo, half red morocco, gilt top, uncut.

Cambridge, 1890-91.

Large paper édition de luxe. Only 300 copies printed. (No. 33.) Ten volumes originally issued. Vol. XI. is "Latest Literary Essays."

1921 — *Lowell, J. R.*

Old English Dramatists. Portrait. 8vo, blue levant morocco, gilt top, uncut.

Large paper copy.

Cambridge, 1892.

1922 — *Lübke, Wilhelm.*

Grundriss der Kunstgeschichte. Portrait and 355 illustrations. 2 vols., 8vo, half brown morocco.

Stuttgart, 1879.

1923 — *Lucas van Leyden.*

Œuvre de Lucas de Leyde reproduit et publié. Par Amand-Durand. Text by G. Duplessis. 174 reproductions from this famous master. Folio, brown morocco extra.

Paris, n. d.

1924 — *Lundy, John P.*

Monumental Christianity, or the Art and Symbolism of the Primitive Church as Witnesses and Teachers of one Catholic Faith and Practice. Illustrated. 4to, cloth.

New York, 1876.

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Colonial Furniture of New England. Profusely illustrated. 4to, cloth, uncut.

Boston, 1891.

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The Print Collector. An Introduction to the Knowledge Necessary for Forming a Collection of Ancient Prints. With Fielding's Practice of Engraving. Edited, with notes, etc., by Robert Hoe. 4to, half brown levant morocco, gilt top, uncut.

New York, 1880.

Large paper copy. No. 17 of 50 so printed on Whatman paper, with 10 plates and printer's marks.

1927 — *Maclaughlin, Fanny.*

Rome, its Princes, Priests, and People. 3 vols., 8vo, cloth, uncut.

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1928 — *Magnian, Hollingworth.*

Colworth Collection of Works of Art. Illustrated. Royal 8vo, blue levant morocco, gilt, gilt top, uncut.

London, 1892.

1929 — *Maistre, Xavier de.*

Voyage Autour de ma Chambre: suivi de l'expédition nocturne. Preface by Jules Claretie. 6 etchings by Hédouin. 12mo, flexible russia, gilt edges.

Paris, 1877.

1930 — *Margaret of Navarre.*

Les Sept Journées de la Reine de Navarre. Etchings by Flameng. 4 vols., 12mo, green levant morocco, gilt and mosaic back and sides, inside borders, gilt edges, by Chatelin.

Jouaust, Paris, 1872.

One of 500 copies on Holland paper.

1931 — *Marryat, Joseph.*

Collections towards a History of Pottery and Porcelain, in the 15th, 16th, 17th, and 18th Centuries. With a description of the manufacture, a glossary, and a list of monograms. Colored plates and woodcuts on India paper. 4to, half red morocco, gilt top, uncut.

London, 1850.

Large paper copy of the original issue.

1932 — *Martin, Henri.*

History of France, the Age of Louis XIV. and Decline of the Monarchy. Translated by Mary L. Booth. Portraits. 4 vols., 8vo, cloth, uncut.

Boston, 1865-66.

1933 — *Masaccio.*

Le Pitture esistente in Roma nella Basilica di S. Clemente colle teste lucidate dal Sig. Carlo Labruzzi. With a large number of plates in stipple. Atlas folio, half morocco.

Roma, 1830.

1934 — *Maspero, G.*

Dawn of Civilization: Egypt and Chaldæa. Map and over 470 illustrations and plans. 1894. The Struggle of the Nations: Egypt, Syria, and Assyria. Map, 3 colored plates, and over 400 illustrations. 1896. (Both vols. edited by A. H. Sayce and translated by M. L. McClure.) 2 vols., royal 8vo, cloth.

London, 1894-96.

1935 — *Maupassant, Guy de.*

Pierre et Jean. Illustrated by E. Duez and Albert Lynch. 2 vols., 4to, brown morocco, gilt top, uncut.

Paris, 1888.

No. 13 of 50 copies on Japan paper, with plates in three states (in Vol. ii.), one being on satin, and an original water-color design on the false title.

1936 — *Meehan, Thomas.*

Native Flowers and Ferns of the United States, in their Botanical, Horticultural, and Popular Aspects. Illustrated by a large number of chromo lithographs. 4 vols., royal 8vo, half morocco antique.

Boston and Philadelphia, 1878-80.

Both series. This is perhaps the only book of its nature published in the United States where the colored illustrations actually serve as a positive means of identification.

1937 — *Meissonier.*

His Life and His Art. By Vallery C. O. Gréard. With extracts from his note-books, and his opinions and impressions on art and artists, collected by his wife. Translated by Lady Mary Loyd and Miss F. Simmons. 34 plates and 236 text illustrations. 4to, cloth, uncut.

New York [London], 1897.

1938 — *Mexico et ses Environs.*

Collection de vues monumentales, paysages et costumes du pais. 2 maps and 48 colored lithographs after C. Castro, Rodriguez, and Campillo. Edited by V. Debray. Folio, cloth.

Mexico, 1869.

Text in French and Spanish.

1939 — *Michelet, M.*

History of France. Translated by G. H. Smith. 2 vols., 8vo, cloth.
New York, 1845.

1940 — *Milton, J.*

Poetical and Prose Works. Notes and Life by J. Mitford. 4 vols., 4to, half brown morocco extra, gilt top, uncut.
Philadelphia, 1864.
Large paper copy.

1941 — *Mirandola, Giovanni Pico della.*

Life. By his nephew Giov. Francesco Pico. Also three of his letters; his interpretation of Psalm xvi.; his twelve rules of a Christian life; his twelve points of a perfect lover; and his deprecatory hymn to God. Translated from the Latin by Sir T. More. Edited by J. M. Rigg. Imperial 8vo, half calf extra, gilt top, uncut.
London, 1890.
No. 45 of 60 large paper copies.

1942 — *Mollett, J. W.*

Modern Etchings of Celebrated Paintings, with essay. 20 etchings. 4to, half brown morocco, gilt top, uncut.
London, 1883.

1943 — *Montagu (Lady) Wortley.*

Letters and Works. Edited by Lord Wharncliffe. Portraits. 3 vols., 8vo, tree calf extra, by Rivière.
London, 1837.

1944 — *Montrosier, Eugène.*

Artistes Modernes. Over 100 photogravures, etc. 3 vols., imperial 8vo, half brown levant morocco extra, gilt top, uncut.
Paris, 1881-82.
The photogravures are on India paper.

1945 — *Moore, Frank.*

Diary of the American Revolution. Portraits. 2 vols., 8vo, cloth.
New York, 1860.

1946 — *Morgan, Mary Jane.*

Catalogue of the Art Collection of. Profusely illustrated. 4to, calf extra, gilt top, uncut.
New York, 1886.
No. 77 of 500 copies printed.

1947 — *Morris, Beverley R.*

British Game Birds and Wildfowl. 60 colored plates. 4to, half red morocco, gilt edges.
London, 1885.

1948 — *Morse, Edward S.*

Japanese Homes and their Surroundings. Illustrated. Royal 8vo, cloth, gilt top, uncut.

Boston, 1886.

1949 — *Moses, H.*

Antique Vases, Altars, Pateræ, Tripods, Candelabra, Sarcophagi, etc. With descriptions by H. H. Baber, and 170 engravings, some in colors. 4to, half calf, uncut.

London [1814].

1950 — *Motley, J. L.*

Rise of the Dutch Republic. Portraits. 3 vols., 8vo, half calf antique.

New York, 1859.

1951 — *Müller, Max.*

Chips from a German Workshop. 4 vols., 12mo, cloth.

New York, 1874-76.

1952 — *Müller.*

Sketches of the Age of Francis I. [No title-page.] 26 superbly colored plates of the interiors and exteriors of famous French Châteaux. Folio, half red morocco extra.

1953 — *Munich Gallery.*

Die K. Bayer. Gemälde-Galerie Pinakothek München. Text by F. von Reber. 50 India proof plates. Imperial folio, full morocco.

Münich, n. d.

Text in French and German.

1954 — *Müntz, Eugène.*

Histoire de l'art pendant la Renaissance. Numerous illustrations, some in color. 3 vols., imperial 8vo, brown levant morocco, gilt back and sides, gilt top, uncut.

Paris, 1889-95.

1955 — *Murray, A. S.*

History of Greek Sculpture. Illustrated. 2 vols., 8vo, uncut.

London, 1890.

1956 — *Newport.*

Contribution to Bibliography and Literature of. By C. E. Hammett, Jr. 4to, half brown morocco, uncut.

Newport, 1887.

Only 200 copies printed.

1957 — *New York.*

Fiftieth Anniversary of the Founding of the Century Club. Illustrated. Royal 8vo, cloth, gilt top, uncut.

New York, 1897.

1958 — *Nodier, Charles.*

The Bibliomaniac. Translated from the French by Mabel Osgood Wright, and illustrated with a portrait as well as the original vignettes by Leloir. 8vo, vellum paper, uncut edges. New York, 1894.

Only 150 copies printed on Japan paper.

1959 — *Noritané, Ninagawa.*

Notice historique et descriptive sur les Arts Japonais. Art céramique: poterie (Parts I.–VII.). 124 colored plates. Oblong 4to, paper (in cloth wrappers). Tokio, 1876-80.

Text in Japanese.

1960 — *Nowell, Robert.*

Spending of the Money of. Edited by Rev. A. B. Grosart. 4to, half red morocco extra, gilt top, title damaged. Manchester, 1877.

Privately printed. 100 copies only.

1961 — *O'Keeffe, John.*

Recollections of the Life of. Portrait. 2 vols., 8vo, calf extra, gilt edges, by Morrell. London, 1826.

Unique copy, extra illustrated by the insertion of 82 plates.

1962 — *Oliphant (Mrs.).*

The Makers of Venice. Illustrations by R. R. Holmes. 8vo, cloth, gilt top, uncut. London, 1887.

1963 — *Painter, Wm.*

Palace of Pleasure. Edited by J. Jacobs. 3 vols., 4to, cloth, uncut. London, 1890.

No. 3 of 60 large paper copies.

1964 — *Palfrey, John G.*

History of New England during the Stuart Dynasty. Maps. 3 vols., imperial 8vo, red levant morocco, gilt top, uncut. Boston, 1865.

Large paper copy.

1965 — *Palissy, the Potter.*

A Memoir, etc. By Henry Morley. 2 vols., crown 8vo, half green levant morocco, gilt top, uncut, by Tout. London, 1852.

1966 — *Palmer, A. H.*

Life and Letters of Samuel Palmer, Painter and Etcher. Portrait and plates. 8vo, cloth uncut. London, 1892.

1967 — *Palustre, Léon.*

La Renaissance en France. Dessins et gravures sous la direction de Eugène Sadoux. 3 vols., folio, red levant morocco extra, gilt edges.

Paris, 1879.

1968 — *Palustre and Montault.*

Trésor de Trèves. Illustrated. 4to, half red levant morocco, gilt top, uncut.

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Paris, n. d.

1969 — Another copy. 4to, paper, uncut.

No. 6 of 50 copies on Japan paper.

1970 — *Paris.*

Histoire archéologique, descriptive et graphique, de la Sainte-Chapelle du palais. Par Decloux et Doury. 25 plates, some colored and heightened with gold. Folio, half maroon morocco, gilt top.

Paris, 1875.

1971 — *Paris à Travers les Ages.*

Text by A. Bonnardot, J. Cousin, and others. Numerous plates. 2 vols., folio, half red morocco extra, gilt top, uncut.

Paris, 1885.

1972 — *Parker, J. H.*

Concise Glossary of Terms used in Architecture. Illustrated. Post 8vo, cloth.

Oxford, 1866.

1973 — *Parkman, Francis.*

Works. Maps, etc. 8 vols., 12mo, half calf.

Boston, 1882.

1974 — *Pellatt, Apsley.*

Curiosities of Glass Making. Illustrated. 4to, cloth, uncut.

London, 1849.

1975 — *Pepys, Samuel.*

Memoirs of: Comprising his Diary from 1659 to 1669, etc. Edited by Lord Braybrooke. Fine steel portraits. 5 vols., 8vo, half calf, gilt top, uncut.

Colburn, London, 1828.

1976 — *Pepys, Samuel.*

Diary and Correspondence of. Life and notes by Lord Braybrooke. Additional notes by Rev. Mynors Bright. 10 vols., 12mo, cloth, uncut.

New York, 1884.

1977 — *Percier and Fontaine.*

Recueil de décorations intérieures, comprenant tout ce qui a rapport à l'ameublement, etc. 72 plates in outline. Folio, half morocco.

Paris, 1812.

1978 — *Perrot and Chipiez.*

Histoire de l'Art dans l'Antiquité. I. L'Égypte. II. Chaldée et Assyrie. Profusely illustrated. 2 vols., royal 8vo, half red morocco, gilt edges.

Paris, 1882-84.

1979 — *Perrot and Chipiez.*

History of Art in Ancient Egypt. Translated and edited by W. Armstrong. 14 steel and colored plates, 598 engravings in the text. 2 vols., royal 8vo, half red levant morocco, gilt top, uncut.

London, 1883.

1980 — *Perry, H. Beers.*

Old Burying-ground of Fairfield, Conn. Also an account of the "Rebuilding of the Tomb," July 8, 1881. 8vo, cloth.

Hartford, 1882.

1981 — *Persia.*

Monuments modernes de la Perse, mesurés, dessinés, et décrits. Par Pascal Coste. 71 plates. Folio, half red morocco.

Paris, 1867.

1982 — *Petit and Bisiaux.*

Motifs de décorations. Extraites de Journal-Manuel de peintures. 100 plates in color. 2 vols., folio, half morocco.

Paris, 1862.

1983 — *Piccolpassi, Cyprian.*

Les Troys Libvres de l'Art du Potier. Translated into French by C. Popelyn. 37 plates. 4to, half brown morocco extra, gilt top, uncut.

Paris, 1860.

1984 — *Piot, Eugène.*

Catalogue of the Collection of. 29 plates. 4to, half brown levant morocco, gilt top, uncut.

Paris, 1890.

1985 — *Plon, Eugène.*

Thorvaldsen: His Life and Works. Translated by Mrs. Cashel Hoey. 39 steel and wood engravings. Royal 8vo, cloth.

London, 1874.

1986 — *Poe, Edgar Allan.*

Histoires Extraordinaires traduites par Charles Baudelaire. 13 illustrations. Nouvelles Histoires, etc. 13 etchings. 2 vols., 8vo, half calf, gilt top.

Paris, 1884.

1987 — *Pollard, A. W.*

Early Illustrated Books: a history of the Decoration and Illustration of Books in the 15th and 16th Centuries. Illustrated. Crown 8vo, cloth, uncut.

London, 1893.

1988 — *Polo, Marco.*

Book Concerning the Kingdoms and Marvels of the East. Translated by Col. H. Yule. Illustrated. 2 vols., 8vo, cloth, uncut.

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Naples, 1787.

1990 — *Portalis (Baron) Roger.*

Les Dessinateurs d'illustrations au 18ième siècle. Etched frontispiece. 2 vols., 8vo, half calf, citron edges.

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Paris, 1877.

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Les Graveurs du 18ième siècle. 3 vols. in 6, 8vo, half calf, citron edges.

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Paris, 1880-82.

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The Two-hundredth Birthday of Bishop George Berkeley (March 12, 1885). Frontispiece. 8vo, blue levant morocco, gilt back and sides, gilt top, uncut.

New York, 1885.

1993 — *Pottier and Reinach.*

École Française d'Athènes. La Nécropole de Myrina. 51 plates. 2 vols., 4to, half brown levant morocco, gilt top, uncut, by Zaehnsdorf.

Vol. ii. contains the plates.

Paris, 1888.

1994 — *Prescott, W. H.*

History of the Conquest of Peru. Portraits. 2 vols., 8vo, half red morocco, gilt top, uncut.

New York, 1848.

1995 — *Prescott, W. H.*

History of the Reign of Ferdinand and Isabella. Portraits, etc. 3 vols., 8vo, half brown morocco, gilt top.

New York, 1848.

1996 — *Prescott, W. H.*

History of the Reign of Philip Second. Portraits. 3 vols., 8vo, half maroon morocco, gilt top, uncut.

Boston, 1855-58.

First edition.

1997 — *Prescott, W. H.*

Life of. By George Ticknor. Portrait. 4to, cloth, uncut.

Boston, 1864.

Large paper copy.

1998 — *Prévost, Abbé.*

Histoire de Manon Lescaut, etc. Essay by Houssaye. 6 etchings by Hédouin. 2 vols., 12mo, half red levant morocco, gilt top, uncut.

Paris, 1874.

Holland paper copy.

1999 — *Prévost, Abbé.*

History of Manon Lescaut, etc. Preface by de Maupassant. Illustrated by M. Leloir (12 full-page illustrations). Royal 8vo, brown levant morocco, mosaic back and sides, with rich gold tooling, inside borders, gilt edges.

London, 1886.

2000 — *Propert, J. L.*

History of Miniature Art. With notes on collectors and collections. Numerous plates. 4to, cloth, uncut.

London, 1887.

2001 — *Protestantism.*

Société de l'histoire du protestantisme français. Illustrated. 8vo, half green levant morocco, gilt top, uncut.

[Paris, 1898.]

2002 — *Pugin, A. Welby.*

Floriated Ornament. A series of 31 designs, colored. 4to, half red morocco, gilt top.

London, 1875.

2003 — *Quantin Classics.*

Leucippe et Clitophon. Par A. Tatius. Translated by A. Pons. 1880. Dialogues des Courtisanes. Translated by Pons. 1881. Poésies de Anacréon et de Sapho. Translated into verse by M. de la Roche-Aymon. 1882. Jason et Médée. Par Apollonius de Rhodes. Translated by Pons. 1882. All illustrated, partly in color. 4 vols., 16mo, brown levant morocco, Janseniste, gilt edges.

Quantin, Paris, 1880-82.

2004 — *Quarles, Francis.*

Emblems, Divine and Moral. With a sketch of the life and times of the author. Illustrated. 4to, red straight grain morocco, gilt edges.

London, 1859.

2005 — *Rabelais, F.*

Œuvres de. 3 vols., 8vo, calf (Vol. I. loose in covers).

Paris, 1823.

Includes Contes Drolatiques, with curious illustrations.

2006 — *Racinet, M. A.*

Costume Historique, avec notices explicatives, introduction, et glossaire. 500 plates (300 in gold, silver, and color, 200 tinted). 6 vols., folio, blue levant morocco, gilt, gilt edges.

Paris, 1888.

Large paper copy.

2007 — *Raphael.*

La Fable de Psyché et L'Amour. 32 plates engraved in outline by Marchais. India proofs. Folio, half levant morocco, gilt top.

Paris, 1868.

2008 — *Reade, Charles.*

Works. Illustrations by J. Gilbert and Charles Keene. 17 vols., crown 8vo, half calf extra.

London, n. d.

2009 — *Reber, Dr. Franz von.*

History of Mediæval Art. Translated by J. T. Clarke. 422 illustrations, and glossary. 8vo, cloth.

New York, 1887.

2010 — *Reid, S. J.*

Sketch of Life and Times of the Rev. Sydney Smith. Portrait and illustrations. 8vo, cloth.

New York, 1885.

2011 — *Rein, J. J.*

Industries of Japan. 44 illustrations, some colored, and 3 maps. 8vo, cloth, gilt top.

New York, 1889.

2012 — *Reiss and Stübel.*

Necropolis of Ancon in Peru: contribution to our knowledge of the culture and industries of the Empire of the Incas. Translated by A. H. Keene. 119 plates in color. 2 vols., folio, green morocco extra, gilt top, uncut.

London, 1881.

With volume of Indexes (in board wrappers). Berlin, 1880-87.

2013 — *Rembrandt.*

L'Œuvre de: décrit et commenté. Par C. Blanc. 4 vols., folio, half brown levant morocco, gilt top, uncut. Vol. I. contains the plates, Vol. IV. the large plates.

Paris, 1880.

2014 — *Rembrandt.*

Sa Vie, son Œuvre, et son temps. Par Émile Michel. Portrait and 343 reproductions. Imperial 8vo, half brown levant morocco.

Paris, 1893.

2015 — *Reumont, Alfred von.*

Lorenzo de' Medici, il Magnifico. Portraits. 2 vols., 8vo, half calf, citron edges.

Leipzig, 1883.

2016 — *Revolution.*

Year Book of the Society of the Sons of the Revolution. Illustrated. 4to, cloth, uncut.

New York, 1893.

2017 — *Reynolds, F.*

Life and Times of. Portrait. 2 vols., 8vo, half red levant morocco, gilt top, uncut.

London, 1826.

2018 — *Reynolds (Sir) Joshua.*

Life and Times of. With notices of some of his contemporaries, etc., by C. R. Leslie and Tom Taylor. Illustrated. 2 vols., 8vo, half green morocco extra.

London, 1865.

2019 — *Rheims Cathedral.*

Tapisseries de la Cathédrale de Reims. 20 plates. Text by Ch. Loriquet. Folio, blue morocco, gilt and mosaic, gilt edges.

Paris, 1882.

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